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AND ITS

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PARIS

MONEY TABLE (comp. p. xi).

Approximate Equivalents.

French Money.		American Money.		English Money.			German Money.	
Francs.	*Centimes.*	*Dollars.*	*Cents.*	*Pounds.*	*Shillings*	*Pence.*	*Marks.*	*Pfennigs.*
—	5 (= 1 sou)	—	1	—	—	1/2	—	4
—	25 (= 5 sous)	—	5	—	—	2 1/2	—	20
—	50 (= 10 „)	—	10	—	—	4 3/4	—	40
—	75 (= 15 „)	—	15	—	—	7 1/4	—	60
1	— (= 20 „)	—	20	—	—	9 3/4	—	80
2	— ——	—	40	—	1	7 1/4	1	60
3	— ——	—	60	—	2	4 3/4	2	40
4	— ——	—	80	—	3	2 1/2	3	20
5	— ——	1	—	—	4	—	4	—
6	— ——	1	20	—	4	9 3/4	4	80
7	— ——	1	40	—	5	7 1/4	5	60
8	— ——	1	60	—	6	4 3/4	6	40
9	— ——	1	80	—	7	2 1/2	7	20
10	— ——	2	—	—	8	—	8	—
11	— ——	2	20	—	8	9 3/4	8	80
12	— ——	2	40	—	9	7 1/4	9	60
13	— ——	2	60	—	10	4 3/4	10	40
14	— ——	2	80	—	11	2 1/2	11	20
15	— ——	3	—	—	12	—	12	—
16	— ——	3	20	—	12	9 3/4	12	80
17	— ——	3	40	—	13	7 1/4	13	60
18	— ——	3	60	—	14	4 3/4	14	40
19	— ——	3	80	—	15	2 1/2	15	20
20	— ——	4	—	—	16	—	16	—
25	— ——	5	—	1	—	—	20	—
100	— ——	20	—	4	—	—	80	—

PARIS

AND

ENVIRONS

WITH

ROUTES FROM LONDON TO PARIS

HANDBOOK FOR TRAVELLERS

BY

KARL BAEDEKER

WITH 14 MAPS AND 38 PLANS

SIXTEENTH REVISED EDITION

LEIPZIG: KARL BAEDEKER, PUBLISHER
LONDON: T. FISHER UNWIN, 1 ADELPHI TERRACE, W.C.
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1907

'Go, little book, God send thee good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all!'

PREFACE.

The chief object of the Handbook for Paris, which is now issued for the sixteenth time, and corresponds with the sixteenth French edition, is to render the traveller as nearly as possible independent of the services of guides, commissionnaires, and innkeepers, and to enable him to employ his time and his money to the best advantage.

Objects of general interest, described by the Editor from his personal observation, are those with which the Handbook principally deals. A detailed account of all the specialties of Paris would of course far exceed the limits of a work of this character; bnt it will be found that the present volume, while recording the gigantic transformations in the external appearance of the city since the beginning of the Second Empire, has also bestowed considerable attention on the historical and archæological aspects of the French metropolis.

The Maps and Plans, upon which the utmost care has been bestowed, will, it is hoped, be found serviceable. Those which relate to Paris itself (one clue-map, one large plan, five special plans of the most important quarters of the city, and one omnibus-plan) have been collected in a separate cover at the end of the volume, and may if desired be severed from the Handbook altogether. The subdivision of the Plan of the city into three sections distinguished by different colours will be found materially to facilitate reference, as it obviates the necessity of unfolding a large sheet of paper at each consultation.

A short acconnt of the rontes from London to Paris, and of the principal towns of Northern France, with their magnificent Gothic chnrches, will be acceptable to most travellers.

In the Handbook are enumerated both the first-class hotels and those of hnmbler pretension. The latter may often be selected by the 'voyageur en garçon' with little sacrifice of real comfort, and considerable saving of expenditnre. The asterisks indicate those hotels and restaurants which the Editor has reason to believe to be provided with the comforts and conveniences expected in an np-to-date establishment, and also to be well managed and with a reasonable scale of

charges. Houses of a more modest character, when good of their class, are described as 'good' or 'very fair'. At the same time the Editor does not doubt that comfortable quarters are to be obtained at houses both of the first and second class that he has not recommended or even mentioned. It should, however, be borne in mind that hotels are liable to constant changes, and that the treatment experienced by the traveller often depends on circumstances which can neither be foreseen nor controlled.

The Editor begs to tender his grateful acknowledgments to travellers who have sent him information for the benefit of the Handbook, and hopes that they will continue to favour him with such communications, especially when the result of their own experience. Hotel-bills, with annotations showing the traveller's opinion as to his treatment and accommodation, are particularly useful.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers is the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks. Hotel-keepers are also warned against persons representing themselves as agents for Baedeker's Handbooks.

Abbreviations.

R. = room, including light and attendance.
B. = breakfast.
D. = dinner.
déj. = déjeuner (luncheon).
pens. = pension, *i.e.* board and lodging.
rfmts. = refreshments.
omn. = omnibus.
carr. = carriage.
Av. = Avenue.
Boul. = Boulevard.
fr. = franc.
c. = centime.
N. = north, northern, etc.
S. = south, etc. Also, supper.
E. = east, etc.
W. = west, etc.
M. = Engl. mile.
r. = right.
l. = left.
ft. = Engl. foot.
kil. = kilomètre.
kg. = kilogramme.
hr. = hour.
min. = minute.
ca. = circa (about).
comp. = compare.

The letter *d* after a name, with a date, indicates the year of the person's death.

Asterisks are used as marks of commendation.

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INTRODUCTION.

I. Language. Money. Expenses. Season. Passports. Custom House.

Language. For those who wish to derive instruction as well as pleasure from a visit to Paris, the most attractive treasury of art and industry in the world, some acquaintance with French is indispensable. The metropolis of France, it is true, possesses English hotels, English professional men, English 'valets de place', and English shops; but the visitor who is dependent upon these is necessarily deprived of many opportunities of becoming acquainted with the most interesting characteristics of the place.

Money. The decimal Monetary System of France is extremely convenient in keeping accounts. The Banque de France issues *Banknotes* of 5000, 1000, 500, 200, 100, and 50 francs, and these are the only banknotes current in France. The French *Gold* coins are of the value of 100, 50, 40, 20, and 10 francs; *Silver* coins of 5, 2, 1, and $^1/_2$ franc; *Nickel* of 25 centimes; *Bronze* of 10 and 5 centimes (100 centimes = 1 franc). '*Sou*' is the old name, still in common use, for 5 centimes; thus, a 5-franc piece is sometimes called 'une pièce de cent sous', 2 fr. = 40 sous, 1 fr. = 20 sous, $^1/_2$ fr. = 10 sous. Italian, Belgian, Roumanian, and Swiss gold coins are also received at their full value, and the Austrian gold pieces of 4 and 8 florins are worth exactly 10 and 20 fr. respectively. Belgian, Swiss, and Greek silver coins (except Swiss coins with the seated figure of Helvetia) are also current at full value; but Italian silver coins, with the exception of 5-lira pieces, should be refused. The stranger should also be on his guard against counterfeit silver coins, and should refuse obsolete coins such as those with heads of Louis Philippe or of Napoleon without the laurel wreath.

English banknotes, gold, and even silver are generally received at the full value. The table at the beginning of the book shows the comparative value of the French, English, American, and German currencies, when at par. The currency of Belgium, Switzerland, Italy, and Greece is the same as that of France.

The traveller should always be provided with small change (*petite monnaie*), as otherwise he may be put to inconvenience in giving gratuities, purchasing catalogues, etc.

Expenses. The cost of a visit to Paris depends of course on the tastes and habits of the traveller. If he selects a hotel of a high class, dines at the table d'hôte, visits the theatres, drives in the parks and environs, and finally indulges in suppers *à la carte*,

he must be prepared to spend 30-40 fr. a day or upwards. Those, however, who visit Paris for the sake of its monuments, its galleries, its collections, and not for its pleasures, will have little difficulty, with the aid of the information in the Handbook, in limiting their expenditure to 15-20 fr. a day.

Season. Spring and autumn are the best seasons for a visit to Paris, the former perhaps deserving the preference as having fewer rainy days. The long days of summer are in some respects admirably adapted for sight-seeing; but the heat is often excessive, and the absence after June of a large proportion of the ordinary residents deprives the city of one of its most characteristic features.

Passports are now dispensed with in France, but they are often useful in proving the traveller's identity, procuring admission to museums on days when they are not open to the public, obtaining delivery of registered letters, etc.

Passports may be obtained direct from the Foreign Office (fee 2*s*), or through *Buss*, 4 Adelaide Street, Strand (fee 4*s*.); *C. Smith & Son*, 23 Craven Street, Charing Cross (fee 4*s*.); *Thomas Cook & Son*, Ludgate Circus (fee 3*s*. 6*d*.); or *Henry Blacklock & Co.* (Bradshaw's Guides), 59 Fleet St. (5*s*.). — In the United States applications for passports should be made to the *Passport Bureau*, State Department, Washington, D.C.

Custom House. In order to prevent the risk of unpleasant detention at the 'douane' or custom-house, travellers are strongly recommended to avoid carrying with them any articles that are not absolutely necessary. Cigars, tobacco, and matches are chiefly sought for by the custom-house officers. The duty on cigars amounts to about 13*s*., on tobacco to 6-10*s*. per lb. Articles liable to duty should always be 'declared'. Books and newspapers occasionally give rise to suspicion and may in certain cases be confiscated. Luggage registered to Paris is examined on arrival there. — The *octroi* is a duty on comestibles levied at the entrance of Paris and other large towns, but travellers' luggage is usually passed on a simple declaration that it contains none.

II. Railways.†

The fares per English mile are approximately: 1st cl. 18 c., 2nd cl. 12 c., 3rd cl. 8 c., to which a tax of ten per cent on each ticket costing more than 10 fr. is added. Return-tickets *(Billets*

† Railway-station, *la gare* (also *l'embarcadère*); booking-office, *le guichet* or *bureau;* first, second, or third class ticket, *un billet de première, de seconde, de troisième classe;* to take a ticket, *prendre un billet;* to register the luggage, *faire enregistrer les bagages;* luggage-ticket, *bulletin de bagage;* waiting-room, *salle d'attente;* refreshment-room, *le buffet* (third class, *la buvette*); cloak-room, *la consigne;* platform, *le quai, le trottoir;* carriage, *le wagon;* compartment, *le compartiment, le coupé;* smoking compartment, *fumeurs;* ladies' compartment, *dames seules;* guard, *conducteur;* porter, *facteur;* to enter the carriage, *monter en wagon;* take your seats! *en voiture!* to alight, *descendre;* to change carriages, *changer de voiture;* express train to Calais, *le train express pour Calais, l'express de Calais.*

d'aller et retour) are issued by all the railway-companies at a reduction of 20-25 per cent; those issued on Sat. and the eves of great festivals are available for three days. On some of the suburban lines, however, there is no reduction on return-tickets Tickets are usually collected at the 'sortie'. The mail trains *('trains rapides')* generally convey first-class passengers only, and the express trains *('trains express')*, first-class and second-class only. The carriages are inferior to those in most other parts of Europe. The trains are not always provided with smoking carriages, but in the others smoking is allowed unless any one of the passengers objects.

Before starting, travellers are generally cooped up in the close and dusty waiting-rooms, and are not admitted to the platform until the train is ready to receive them; nor is any one admitted to the platform to take leave of friends without a platform-ticket (10 c.) which may be obtained from the ticket-checker or in some cases (*e.g.* at the Gare de Lyon) from an antomatic machine.

Travellers within France are allowed 30 kilogrammes (66 Engl. lbs.) of luggage free of charge; those who are bound for foreign countries are allowed 25 kilogr. only (55 lbs.); 10 c. is charged for booking. At most of the railway-stations there is a *consigne*, or left-luggage office, where a charge of 10 c. per day is made for one or two packages, and 5 c. per day for each additional article. Where there is no *consigne*, the employees will generally take care of luggage for a trifling fee. The railway-porters *(facteurs)* are not entitled to remuneration, bnt it is usual to give a few sous for their services. The occasionally extortionate demands of the Parisian porters should be firmly resisted. — *Dog Tickets* cost 30 c. for 20 kilomètres (12½ M.) or less, and 5 c. for each additional 3 kilomètres (1¾ M.), with 10 c. for 'registration'.

Railway Restaurants (usnally dear and often poor) are found at the principal stations, but the stoppages of the trains are nsually so short that travellers are advised to carry the necessary provisions with them.

Sleeping Carriages (Wagons-lits) and *Restaurant Carriages (Wagons-restaurants)* are run in the chief night and day expresses respectively. Déj. 3½-5, D. 4½-7 fr. (wine extra), according to the line; 2nd cl. on certain lines in Normandy, déj. 2¼, D. 3½ fr. — *Pillows* and *Coverlets* may be hired at the chief stations (1 fr.).

The most trustworthy information as to the departnre of trains is contained in the *Indicateur des Chemins de Fer*, published weekly (85 c.). There are also separate and less bulky time-tables for the different lines *('Livrets Chaix'):* du Nord, de l'Est, de l'Ouest, etc. (50 c.); and the *Livret Chaix des Environs de Paris* (40 c.).

Railway time is always that of Paris, but the clocks in the interior of the stations, by which the trains start, are pnrposely kept five min. slow. Belgian (Greenwich or West Europe) railway time is 4 min. behind, and 'Mid Europe' time (for Germany, Switzerland, and Italy) 56 min. in advance of French railway time.

III. Outline of History.

The history of Paris throughout is intimately involved with that of France; and the following chronological sketch includes the chief historical events mentioned in our description of the city.

At the time of the conquest of Gaul by *Julius Caesar* (B. C. 58-51), the *Parisii* were a tribe settled on the banks of the *Sequana* or Seine, and their chief village was *Lutetia*, situated on the present island of *La Cité*. In course of time Lutetia gradually increased in importance and became the occasional residence of several Roman emperors, among whom were *Constantius Chlorus* (293-306), who built the palace of the *Thermae*, and *Julian the Apostate* (361-363), who referred to it as his 'dear Lutetia'. Gratian was defeated and slain by Maximus in the vicinity (383).

Christianity was introduced by *St. Denis* about 250 A.D.; and in 360 a council was convened in the town under the name of *Parisea Civitas*, whence the modern name is derived. — In the 4th cent. France was invaded by the Franks the Burgundians, and Visigoths; the Roman power collapsed; and feudalism began.

Merovingian Dynasty. — Clovis I. (481-511), son of *Childeric*, king of the Ripuarian Franks of Tournai, finally expelled Syagrius, son of the last Roman governor, embraced Christianity, and united all the Franks under the *Merovingian Dynasty*, which was so named from *Meroveus* or *Merwig*, grandfather of Clovis. This dynasty, however, rapidly degenerated, the Frankish kingdom was several times divided, and a bitter rivalry arose between Austrasia, the kingdom of the E. Franks, and Neustria, that of the W. Franks. The descendants of Pepin of Heristal, the chief nobles of Austrasia and mayors of the palace in that kingdom and afterwards in Neustria and Burgundy also, seized the supreme power. In 732 *Charles Martel* defeated the Saracens at Poitiers.

Carlovingian Dynasty. — Pepin, *le Bref* (752-768), son of Charles Martel, founded the second dynasty, the greatest member of which was Charlemagne (768-814). Charlemagne warred successfully against the Saracens, the Longobards, the Saxons, and the Avars, and was crowned emperor by the pope in 800. On the death of his son Louis I., *le Débonaire* (814-840), his possessions were divided by the Treaty of Verdun (843). France fell to Charles II., *le Chauve* (840-877), while *Louis the German* became king of Germany, and *Lothaire* received Italy, Burgundy, and Lorraine. Charles le Chauve was succeeded by Louis II., *le Bègue* (877-879), Louis III. and Carloman (879-882), then by Carloman alone (882-884), all of whom proved unable to defend their country against the incursions of the Normans. Charles III., *le Gros*, son of Louis the German and German emperor, was invited in 884 to succeed Carloman. He, however, left the defence of Paris to Count Odo, or *Eudes*, in whose favour he was deposed in 887. Charles III., *le Simple* (898-923), son of Louis le Bègue, succeeded Eudes and founded the duchy of

Normandy, but had to yield his throne to ROBERT (922-23), brother of Eudes, who was followed by his son-in-law RAOUL (923-936). The last three Carlovingians, LOUIS IV., *d'Outremer* (936-954), LOTHAIRE (954-986), and LOUIS V., *le Fainéant* (986-987), were less powerful than the Dukes of France, *Hugh the Great*, son of Robert, and *Hugh Capet*.

Capetian Dynasty. HUGH CAPET was the founder of the third or *Capetian Dynasty* (987). He began the construction of the old royal palace on the site of the present Palais de Justice (p. 261). — Under ROBERT II., *le Pieux* (996-1031), HENRI I. (1031-60), and PHILIP I. (1060-1108), France suffered from internal discord and wars with the dukes of Normandy. First Crusade, under *Godfrey de Bouillon*, 1096. — LOUIS VI., *le Gros* (1108-1137), encouraged the establishment of 'communes', as a check upon the power of the nobles. His minister was *Suger*, Abbot of St. Denis (p. 381). This king built a palace on the site now occupied by the Louvre. — LOUIS VII, *le Jeune* (1137-80), takes part in the Second Crusade (1147). His divorced wife, Eleanor of Guienne and Poitou, marries Henry Plantagenet, afterwards Henry II. of England. — PHILIP II, *Auguste* (1180-1223), undertakes the Third Crusade, in company with *Richard Coeur-de-Lion*, 1189. On his return he attacks the English possessions in France, and defeats the English, Flemish, and German troops at *Bouvines* in 1214. Paris was considerably extended in this reign and surrounded with a wall. — LOUIS VIII, *le Lion* (1223-26).

LOUIS IX, *St. Louis* (1226-70). This reign may be regarded as the most flourishing period in the mediæval history of France. None of the four legitimate estates — king, barons, church, municipalities — were unduly strong. Architecture (Gothic style) and poetry flourished. Seventh and Eighth Crusades (to Egypt and Tunis). Foundation of the *Sorbonne* (p. 280). — PHILIP III., *le Hardi* (1270-85), acquires Provence by inheritance. — PHILIP IV., *le Bel* (1285-1314), continues the struggle against England, and conquers Flanders. Financial difficulties complicated by disputes with Pope Boniface VIII., leading to the suppression of the order of Knights Templar and the transference of the papal residence to Avignon. Public authority ('pouvoir publique') takes the place of feudal and ecclesiastical jurisdictions. The *Etats Généraux* convoked for the first time. — LOUIS X, *le Hutin* (1314-16). — PHILIP V, *le Long* (1316-22). — CHARLES IV, *le Bel* (1322-28), dies without issue.

House of Valois. — PHILIP VI (1328-50). War with England, 1337 ('Guerre de Cent Ans', 1337-1453). Battle of *Crécy*, 1346.

JOHN II., *le Bon* (1350-64); defeated and taken prisoner by the English at *Poitiers*, 1356. *Etienne Marcel*, prévôt des marchands, extends the fortifications of Paris and organizes the citizens for its defence, but is slain by an adherent of the Dauphin (1358). Peace of *Brétigny*, 1360.

CHARLES V, *le Sage* (1364-80). The English expelled by *Bertrand du Guesclin*. Foundation of the *Bibliothèque Nationale* and the *Bastille*. Extension and re-fortification of Paris.

CHARLES VI, *le Bien-Aimé* (1380-1422), becomes insane in 1392. The Flemings defeated at *Rosbecque*, 1382. Paris, like the rest of France, torn by the factions of the Armagnacs. The French under the *Constable d'Albret* defeated by Henry V. of England at *Agincourt*, 1415. Paris occupied by the English, 1421.

CHARLES VII, *le Victorieux* (1422-61). The siege of Orleans raised by *Joan of Arc*, 1429. Coronation at Rheims. Joan burned at Rouen, 1431. Calais the only English possession in France.

LOUIS XI (1461-83), after suppressing the *Ligue du Bien Public*, succeeds in establishing the administrative and territorial unity of the country. Burgundy, Franche-Comté, Artois, and Provence are added to the French crown. Introduction of printing and establishment of a post-office.

CHARLES VIII, *l'Affable* (1483-98) acquires Brittany by his marriage with Anne de Bretagne. Conquest of Naples, 1495. Paris scourged by famine and plague.

LOUIS XII (1498-1515), *'le père du peuple'*, first king of the younger branch of the House of Valois (Valois-Orléans), conqueror of Milan and (in alliance with the Spaniards) of Naples. Having quarrelled with his Spanish allies, he is defeated by them on the *Garigliano* (1503), in a battle in which *Bayard* takes part. The League of Cambrai is formed for the purpose of expelling the Venetians from the mainland of Italy. The Venetians are defeated at *Agnadello*, 1509; but they succeed in destroying the League, and defeat the French at *Ravenna*, 1512.

FRANCIS I (1515-47), of the second branch of the House of Valois (Valois-Angonlême), defeats the Swiss at *Marignano* and recovers the Duchy of Milan. Four wars with Charles V. for the possession of Burgundy and Milan. Francis defeated and taken prisoner at *Pavia*, 1525. The king was a patron of art and adorned and improved Paris. The palace of the *Louvre* and the *Hôtel de Ville* were begun in this reign, many new buildings erected, churches restored, and fortifications extended.

HENRI II (1547-59), husband of *Catherine de Médicis*, accidentally killed at a tournament (p. 191). Metz, Toul, and Verdun annexed to France, 1556. Final expulsion of the English.

FRANCIS II. (1559-60), husband of *Mary Stuart* of Scotland.

CHARLES IX (1560-74), brother of Francis II. Regency of *Catherine de Médicis*, the king's mother. Beginning of the *Religious Wars*. Louis de Condé, Antoiue de Navarre, and Admiral Coligny, leaders of the Huguenots; François de Guise and Charles de Lorraine command the Roman Catholic army. *Massacre of St. Bartholomew*, 24th August, 1572. Building of the *Tuileries*.

Henri III (1574-89), brother of his two predecessors; flies from Paris, where a rebellion had broken out, by the advice of his mother, Catherine de Médicis (d. 1588); assassinated at St. Cloud by Jacques Clément, a Dominican friar.

House of Bourbon. — Henri IV (1589-1610), first monarch of the *House of Bourbon*, defeats the Roman Catholic League at *Arques* in 1589 and at *Ivry* in 1590, becomes a Roman Catholic in 1593, and captures Paris in 1594. *Sully*, his minister. Religious toleration granted by the Edict of Nantes (1598). Henri, divorced from Margaret of Valois in 1599, marries Marie de Médicis the following year; assassinated by Ravaillac in 1610. Paris greatly embellished during this reign; the *Pont Neuf* finished and the Louvre enlarged.

Louis XIII (1610-43), a feeble monarch, under the regency of his mother, Marie de Médicis, and the influence of his favourites, Concini and De Luynes, until 1624, when *Richelieu* (d. 1642) becomes minister. English fleet defeated at *Ré*, 1627; *La Rochelle* taken from the Huguenots. France takes part in the Thirty Years' War against Austria. The embellishment of Paris continued; new bridges, quays, and streets constructed and the *Jardin des Plantes* established.

Louis XIV, *le Grand* (1643-1715), under the regency of his mother, *Anne of Austria*. Ministers: *Mazarin* (d. 1661); *Louvois* (d. 1691), who reorganized the military forces and established the standing army; and *Colbert* (d. 1683), who reformed all branches of the administration. Generals: *Turenne* (d. 1675), *Condé* (d. 1686), *Luxembourg* (d. 1695).

War of the *Fronde* against the court and Mazarin. Condé (Duc d'Enghien) defeats the Spaniards at *Rocroy* in 1643, and at *Lens* in Holland in 1648. Turenne defeats the Bavarians at *Nördlingen*, 1644. The Peace of Westphalia (1648) assigns *Alsace* to France, with the exception of Strassburg and Montbéliard. Submission of the Fronde. Peace of the Pyrenees, with Spain, 1659. Louis marries *Maria Theresa*, daughter of Philip IV of Spain, 1660.

Death of Mazarin, 1661. The king governs alone. After the death of his father-in-law Louis lays claim to the Spanish Netherlands. Turenne conquers Hainault and part of Flanders, 1667. Condé occupies the *Franche Comté*. Peace of Aix-la-Chapelle, in consequence of the Triple Alliance, 1668.

War with Holland, Passage of the Rhine, 1672. Occupation of the provinces of Utrecht and Guelderland. Victories of Turenne over the Imperial army in Alsace, 1674. Death of Turenne at Sassbach, 1675.

Admiral Duquesne defeats the Dutch fleet near *Syracuse*, 1676. Marshal Luxembourg defeats William of Orange at *Montcassel*, 1677. Peace of *Nymwegen*, 1678. Strassburg occupied, 1681. Occupation of Luxembourg. Revocation of the Edict of Nantes, 1685. Devastation of the Palatinate, 1688. Marshal Luxembourg defeats the

Imperial troops at *Fleurus* (1690) and *Steenkerke* (1692), and William of Orange at *Neerwinden*, 1693. Catinat defeats the Duke of Savoy at *Marsaglia*, 1693. The French fleet under Admiral Tourville defeated by the English at *La Hogue*, 1692. Peace of *Ryswyck*, 1697.

Spanish war of succession, 1701-14. Victory of Vendôme at *Vittoria* (1702), and of Tallard at *Speyer* (1702). Taking of *Landau*, 1702. Victory at *Höchstädt* (1703); defeat at *Höchstädt*, or *Blenheim* (1704), by the Duke of Marlborough and Prince Eugene of Savoy. Marshal Villars defeated by Prince Eugene at *Turin* (1706), and by Marlborough and the Prince at *Ramillies* (1709), *Oudenarde* (1708), and *Malplaquet* (1709). Peace of *Utrecht*, 1713. Peace of *Rastadt*, 1714.

Louis XIV pushed the doctrine of absolute power to extremes, but at the same time endeavoured to justify his theories by the exact discharge of his kingly duties. He aimed at conferring a homogeneous administration upon France and at distributing the burden of taxation more justly, and favoured industry and commerce, thus laying the foundations of the future prosperity of the country. *Le Brun*, the painter, to whom was entrusted the decoration of the royal palaces, was as absolute in the domain of art as the king was in that of government. The *Académies des Beaux-Arts*, *des Inscriptions*, and *des Sciences* were founded in this reign, in which also French literature attained its zenith: *Corneille*, *Racine*, *Molière*, *La Fontaine*, *Boileau*, *Bossuet*, *Fénelon*, *Descartes*, *Pascal*, *La Bruyère*. *Mme. de Sévigné*, etc. — More than eighty streets and thirty-three churches were added to Paris; the *Hôtel des Invalides*, the *Observatory*, and the *Colonnade of the Louvre* were completed; the *Collège Mazarin*, the *Gobelins*, and several triumphal arches were begun, and the fortifications were converted into boulevards. The Palace of Versailles enlarged.

Louis XV (1715-74); eight years' regency of the *Duke of Orleans*. Marries *Marie Leszczinska* of Poland (1725). The king took no interest in public affairs, but abandoned himself to a life of pleasure. After the regency France was governed successively by the *Duc de Bourbon* (1723-26), *Cardinal Fleury* (1726-43), the minions of *Mme. de Pompadour* (1745-62), the king's mistress, the *Duc de Choiseul* (1758-62), and the creatures of *Mme. Dubarry*, another royal mistress (1769-74). Austrian War of Succession (1741-48). Defeat at *Dettingen* by George II. of England (1743). Defeat of the Dutch and English at *Fontenoy* (1745), of the Austrians under Charles of Lorraine at *Rocoux* (1746), and of the Allies near *Laeffelt (Lawfeld)* in 1747. Taking of *Maastricht* and Peace of *Aix-la-Chapelle*, 1748. Naval war against England.

Seven years' war with England (1756-63). Duke of Cumberland defeated by Marshal d'Estrées, 1757. The French under Prince de Soubise defeated the same year by Frederick the Great at *Rossbach*, and in 1758 at *Crefeld*, by the Duke of Brunswick. The

French defeated at *Minden* (1759). The French defeated by Marshal Broglie at *Bergen*, 1760. — French possessions in N. America surrendered at the *Peace of Paris*, 1763. — Acquisition of *Lorraine* (1766) and *Corsica* (1768). — From this reign date the *Pantheón*, the *Ecole Militaire*, the *Palais Bourbon*, the *Mint*, and other important buildings; and the Jardin des Plantes was extended. — *Voltaire*, *Rousseau*, and *Diderot* the most influential writers.

Louis XVI (1774-93), married to *Marie Antoinette*, daughter of Francis I. and Maria Theresa, 1770. American War of Independence against England, 1777-83. Exhaustion of the finances of France; *Vergennes*, *Turgot*, *Necker*, *de Calonne*, *de Brienne*, and *Necker* (a second time), ministers of finance.

1789. Revolution. Assembly of the *States General* at Versailles, 5th May. Their transformation into a *National Assembly*, 17th June. Oath of the Jeu de Paume (p. 350), 20th June. National Guard established, 13th July. Storming of the Bastille, 14th July. The 'Femmes de la Halle' at Versailles, 5th Oct. Confiscation of ecclesiastical property, 2nd Nov.

1790. Fête de la Fédération in the Champ-de-Mars (p. 312).

1791. The Emigration. The royal family escapes from Paris, but is intercepted at Varennes, 22nd June. Oath to observe the Constitution, 14th Sept. *Assemblée Législative.*

1792. War with Austria, 20th April. Storming of the Tuileries, 10th Aug. The king arrested, 13th Aug. Massacres in Sept. Cannonade of *Valmy* against the Prussians, 20th Sept. The *National Convention* opened, and royalty abolished, 21st Sept.

First Republic proclaimed, 21st Sept. Custine enters *Mayence*, 21st Oct. Battle of *Jemappes* against the Austrians, 6th Nov. Conquest of Belgium.

1793. Louis XVI beheaded, 21st Jan. Republican reckoning of time introduced, 5th Oct.†. Reign of Terror. The queen beheaded, 16th Oct. Worship of Reason introduced, 10th Nov.

1794. Robespierre's fall and execution, 27th July (9th Thermidor).

1795. Conquest of Holland by Pichegru. Bonaparte commander

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† The year had 12 months: Vendémiaire (month of the *vendange*, or vintage) from 22nd Sept. to 21st Oct., Brumaire (*brume*, fog) 22nd Oct. to 20th Nov., and Frimaire (*frimas*, hoar-frost) 21st Nov. to 20th Dec., were the three autumn-months; — Nivôse (*neige*, snow) 21st Dec. to 19th Jan., Pluviôse (*pluie*, rain) 20th Jan. to 18th Feb., and Ventôse (*vent*, wind) 19th Feb. to 20th March, winter-months; — Germinal (*germe*, germ), 21st March to 19th April, Floréal (*fleur*, flower) 20th April to 19th May, and Prairial (*prairie*, meadow) 20th May to 18th June, spring-months; — Messidor (*moisson*, harvest) 19th June to 18th July, Thermidor (*therme*, warmth) 19th July to 17th Aug., and Fructidor (*fruit*, fruit) 18th Aug. to 16th Sept., summer months. — Each month had 30 days, and consisted of 3 decades, weeks being abolished. At the close of the year there were 5 *jours complémentaires*, 17th to 21st Sept. — The republican calendar was discontinued by a decree of 9th Sept., 1805.

of the troops of the Convention against the Royalists, 4th Oct. (13th Vendémiaire). DIRECTORY established, 28th Oct.

1796. Bonaparte's successes in Italy (*Montenotte*, *Millesimo*, *Lodi*, *Milan*, *Mantua*, *Castiglione*, *Bassano*, and *Arcole*). French armies repulsed in Germany, Switzerland, and Italy. Return of Bonaparte to France.

1797. Victory at *Rivoli*, 14th Jan. Taking of *Mantua*, 2nd Feb. The Austrians commanded by Archduke Charles, at first victorious, are defeated by Bonaparte. Peace of *Campo Formio*, 17th Oct. Change in the Directory on 18th Fructidor (4th Sept.).

1798. Bonaparte in Egypt. Victory of the *Pyramids*, 21st July. Defeated by Nelson at the battle of the Nile, 1st Aug.

1799. Bonaparte invades Syria. Acre attacked. Victory of *Aboukir*, 25th July. Fall of the Directory, 9th Nov. (18th Brumaire). Establishment of the CONSULATE, 24th Dec. Bonaparte First Consul.

1800. Bonaparte's passage of the St. Bernard, 13-16th May. Victories at *Piacenza*, *Montebello*, *Marengo*, and *Hohenlinden*. Attempt to assassinate Napoleon at Paris, 23rd Dec.

1801. Peace of *Lunéville* with Germany, 9th Feb. Concordat, 15th August.

1802. Peace of *Amiens* with England, 27th March. Bonaparte (with Cambacérès and Lebrun) elected Consul for life, 2nd Aug.

1803. War with England renewed (18th May).

First Empire. 1804. *Code Civil* published, 21st March. — NAPOLEON I. proclaimed emperor by the Senate, 18th May; crowned at Notre-Dame by Pope Pius VII., 2nd Dec.

1805. Renewal of war with Austria. Capitulation of *Ulm*, 17th Oct. Defeat of *Trafalgar*, 21st Oct. Battle of *Austerlitz*, 2nd Dec. Peace of *Pressburg*, 26th Dec.

1806. Establishment of the Rhenish Confederation, 12th July. War with Prussia. Battles of *Jena* and *Auerstädt*, 14th Oct. Entry into Berlin, 27th Oct. Continental blockade.

1807. War with Russia and Prussia. Battles of *Eylau* and *Friedland*. Treaty of *Tilsit*, 8th July. Occupation of *Lisbon*, 30th Nov.

1808. War in Spain, in order to maintain Joseph Bonaparte on the throne.

1809. Conquest of *Saragossa*. Renewed war with Austria. Battle of *Eckmühl*. Vienna entered, 13th May. Battles of *Aspern*, or *Essling*, and *Wagram*. Peace of Vienna, 14th Oct. Abolition of the temporal power of the pope.

1810. Marriage of Napoleon with Marie Louise, daughter of Francis I. of Austria, 11th March. Napoleon at his zenith.

1812. Renewed war with Russia. Battles of *Smolensk* and *Borodino*. *Moscow* entered, 15th Sept. Retreat begun, 19th Oct. Passage of the *Beresina*. — Wellington's victory at *Salamanca*.

1813. Battles of *Lützen*, *Bautzen*, *Grossbeeren*, *Dresden*, *Katzbach*, *Kulm*, *Leipzig* (16-18th Oct), *Hanau*, etc.

1814. Battles of *Brienne*, *La Rothière*, *Montmirail*, *Laon*, *Arcis-sur-Aube*, and *Paris*. The Allies enter Paris, 31st March. Abdication of the Emperor, 11th April. His arrival at *Elba*, 4th May.

The frightful scenes of devastation enacted during the Revolution, especially in 1793, were at least beneficial in sweeping away the overgrown conventual establishments, which occupied the best sites and one-third of the area of the city. The *Musée of the Louvre* was founded under the Directory, while extensive improvements in Paris were undertaken under Napoleon (p. xxvi).

Restoration. 1814. Louis XVIII (1814-24) proclaimed king, 6th April. First Peace of Paris, 30th May.

1815. Napoleon's return from Elba; at *Cannes* on 1st, and at Paris on 20th March. Battles of *Ligny* and *Waterloo*, 16th and 18th June. Second entrance of the Allies into Paris, 7th July. Second Peace of Paris, 20th Nov. Napoleon banished to St. Helena, where he dies (5th May, 1821).

1823. Spanish campaign, to aid Ferdinand VII., under the Duc d'Angoulême, son of Charles X.

1824. Charles X (1824-30).

1830. Conquest of *Algiers*. — Ordinances of St. Cloud (25th July), abolishing the liberty of the press and dissolving the chamber. Revolution of July (27-29th). Fall of the Bourbons.

House of Orléans. 1830. Louis Philippe (1830-48), son of the Duc d'Orléans (Egalité), elected king, 7th Aug. Continued war in Africa; consolidation of the French colony of Algeria.

1832. Capture of *Antwerp*.

1835. Fieschi's attempt on the life of the king, who had failed to satisfy the demands of the democratic party.

1840. Body of Napoleon transferred from St. Helena to Paris.

1848. Revolution of February (23rd and 24th).

Second Republic. 1848. Sanguinary conflicts in Paris, 23rd to 26th June. *Louis Napoleon*, son of the former King of Holland and nephew of Napoleon I., elected President, 10th Dec.

1851. Dissolution of the Assemblée. *Coup d'Etat*, 2nd Dec.

Second Empire. 1852. Napoleon III. (1852-70), elected emperor by *plébiscite*, 2nd Dec.

1853. Marriage of Napoleon III. with *Eugénie*, *Countess of Montijo* (b. at Granada in 1826). — The wholesale transformation of Paris begun.

1854. War with Russia. Crimean campaign. — 1855. *First Universal Exhibition* at Paris. — 1856. Peace of Paris. 31st March. 1857-58. Expedition to Annam (Cochinchina). — 1859. War with Austria. Battles of *Magenta* (4th June) and *Solferino* (24th June). Peace of *Villafranca*, 11th July. — 1860. Nice and Savoy added to France. Expeditions to China and Syria. — 1861-65. Mexican expedition. — 1867. Dispute with Prussia about Luxembourg. *Second Universal Exhibition*.

1870. War with Prussia. Declaration of war, 19th July. Battles in August: *Weissenburg* (4th), *Wörth* (6th), *Spichern* (6th), *Borny*, *Rezonville*, and *Gravelotte* (14th, 16th, 18th), *Beaumont* (30th). Battle of *Sedan*, 1st Sept. Surrender of Napoleon III.

Third Republic proclaimed, 4th Sept. Capitulation of *Strassburg*, 27th Sept., and of *Metz*, 27th Oct. Battles near *Orleans*, 2nd-4th Dec.

1871. Battle of *St. Quentin*, 19th Jan. Capitulation of *Paris*, 28th Jan. The Germans enter Paris, 1st March.

Communard Insurrection, 18th March. Seat of government removed to Versailles, 20th March. Second siege of Paris, 2nd April to 25th May. Upwards of 238 public and other edifices were destroyed by the Communards. — *Peace of Frankfort*, 10th May. — *Thiers*, chief of the executive since 17th Feb., appointed President of the Republic, 31st August.

1873. Death of Napoleon III., 9th Jan. — *Marshal Macmahon* appointed president instead of M. Thiers, 24th May. Final evacuation of France by the German troops, 16th Sept. — Macmahon's tenure of the presidency fixed at seven years, 20th Nov.

1875. Republican Constitution finally adjusted, 25th Feb.

1877. Reactionary ministry of May 16th (Broglie-Fourtou). — 1878. *Third Universal Exhibition.*

1879. *Jules Grévy* becomes president in place of Marshal Macmahon. The Chambers of the Legislature return to Paris.

1881. Expedition to *Tunis*. — 1882-85. Expeditions to *Tonquin* and *Madagascar*. — 1885. Peace with *China*, 9th June. Peace with *Madagascar*, 17th Dec.

1887. *Sadi Carnot* becomes president in place of Jules Grévy, 3rd Dec. — 1889. *Fourth Universal Exhibition.* — 1894. Assassination of President Carnot, by the Italian Caserio, 24th June. *J. Casimir Périer* elected president two days later.

1895. Resignation of Casimir Périer and election of *Félix Faure* to the presidency. Expedition to *Madagascar* and annexation of that island. — 1896. Nicholas II., Czar of Russia, visits Paris. — 1897. The president visits St. Petersburg.

1899. Death of Félix Faure. *Emile Loubet* succeeds him. Dreyfus Trial. — 1900. *Fifth Universal Exhibition.* — 1901. Nicholas II. revisits France. — 1902. M. Loubet visits St. Petersburg. — 1903. Edward VII. of England visits Paris. M. Loubet visits London. — 1904. Religious controversies. — 1905. Separation of Church and State (abrogation of the Concordat, p. xx).

1906. *M. Armand Fallières* elected president. Morocco Conference at Algeciras.

IV. General Remarks on Paris.

Paris, the capital and by far the largest town of France, is situated in 48°50′ N. lat. and 2°20′ E. long. on the *Seine*, which flows through it from S.E. to S.W., after receiving its principal affluent, the *Marne*, just above the city. The height of Paris above the sea-level varies from 80 ft. at Greuelle, to 420 ft. at Montmartre. The city covers an area of about 20,000 acres, of which 1760 are occupied by the river. As early as the beginning of the 13th cent. the population was nearly 200,000; in 1675, under Louis XIV, it reached 540,000; in 1789 it was 600,000; in 1821, 763,000; in 1836, 868,000; in 1852, 1,053,262; in 1860, after the inclusion of the faubourgs, 1,525,255; in 1870, 1,825,274; and in 1901, 2,714,068. The last census (1906) showed a population of 2,763,393, including about 250,000 foreigners. If we add the population of environs practically, though not officially, forming part of the capital, we find that Paris is really a community of nearly 3¼ million inhabitants.

The part of the Seine within the city is about 7 M. long and is crossed by 31 bridges. It contains two islands of some size, the *Ile St. Louis* and the *Ile de la Cité*, each formed by the union of several islets. Paris is thus naturally divided into three parts; the quarters on the right bank, the Cité with the island of St. Louis, and the quarters on the left bank. The old distinctions between Old Paris, the Faubourgs, and the Communes Annexées have entirely disappeared, and the only sensible difference between the various districts now consists in the greater traffic observable in the central quarters. A glance at the Plan will show the limits of Old Paris, bounded by the first circle of boulevards, the so-called *Grands Boulevards* (p. 78). It should be noted, however, that on the left bank the old city of Paris extended as far as the boulevards to the S. of the garden of the Luxembourg. Outside the Great Boulevards lie the Old Faubourgs or suburbs, the names of which are still preserved in those of the chief streets radiating from the centre of the city, and extending to the *Outer Boulevards* (*Boulevards Extérieurs*, p. 78). The Faubourgs themselves are generally named after the corresponding district of the old town. The most important on the right bank, named from E. to W., are the *Faubourgs St. Antoine, du Temple, St. Martin, St. Denis, Poissonnière, Montmartre*, and *St. Honoré*. Those on the left bank are less known, with the exception of the *Faubourg St. Germain*, which from an early period formed part of the old city. The Faubourgs of St. Antoine and the Temple are the great industrial districts, the former being the headquarters of the manufacture of furniture, and the latter of the various fancy articles classed together as 'articles de Paris' (real and imitation jewellery, artificial flowers, toys, articles in leather and carved wood, etc.). The Faubourgs of St. Martin,

St. Denis, and Poissonnière are rather commercial than industrial, and form the centre of the wholesale and export trade of the great capital. The streets near the centre of the town, however, particularly the Great Boulevards, contain many of the finest retail shops in Paris. The Faubourg Montmartre and the quarters of the Exchange, the Palais-Royal, and the Opéra are the financial quarters of the town, and also contain nearly all that is necessary for the comfort and entertainment of visitors to Paris. The Faubourg St. Honoré and the Champs-Elysées are occupied by the mansions of the aristocracy of wealth, while the Faubourg St. Germain is more or less sacred to the aristocracy of blood, and contains most of the embassies and ministerial offices. The *Quartier Latin* or *Quartier des Ecoles*, which adjoins the Faubourg St. Germain on the E., owes its name to the fact of its being the seat of the university and of many of the scientific institutions of Paris. It also contains several of the chief libraries.

The principal COMMUNES ANNEXÉES, or outlying districts within the fortifications, but not incorporated with the city till 1860, are the following, enumerated from E. to W.: *Bercy*, carrying on an extensive wine and export trade; *Charonne*, *Ménilmontant*, *Belleville*, *La Villette*, *La Chapelle*, and *Montmartre*, the principal quarters of the working classes and the seat of the largest workshops; *Les Batignolles*, with the studios of numerous artists and many handsome private houses (on the side next the Park of Monceau); *Passy* and *Auteuil*, with their villas; *Grenelle*, with iron foundries and chemical works; *Vaugirard*, *Montrouge*, etc., inhabited by persons of moderate means, small shopkeepers, and artisans, and containing numerous large market-gardens.

The ADMINISTRATION of Paris is shared between a *Prefect of the Seine*, appointed by government, and a *Town Council (Conseil Municipal)*, elected by the citizens. The annual budget amounts to 350,000,000 fr. (upwards of 10,000,000*l.*). The city is subdivided into twenty ARRONDISSEMENTS, separated from each other by the principal arteries of traffic, and each governed by a *Maire* and two councillors: 1. *Louvre*; 2. *Bourse*; 3. *Temple*; 4. *Hôtel de Ville*; 5. *Panthéon*; 6. *Luxembourg*; 7. *Palais-Bourbon*; 8. *Elysée*; 9. *Opéra*; 10. *Enclos St. Laurent*; 11. *Popincourt*; 12. *Reuilly*; 13. *Gobelins*; 14. *Observatoire*; 15. *Vaugirard*; 16. *Passy*; 17. *Batignolles-Monceau*; 18. *Butte-Montmartre*; 19. *Buttes-Chaumont*; 20. *Ménilmontant*.

The FORTIFICATIONS of Paris, constructed in 1840-44, were greatly extended after 1871. The inner *Enceinte* is 21 M. in length, and is strengthened by bastions, a moat, and a glacis. A series of seventeen *Forts Détachés*, at different distances from the city, up to a maximum of 2 M., forms a second enceinte, while a second line of forts, at a greater distance from the ramparts, has also been constructed on the heights commanding the valley of the Seine. The area

inclnded within this elaborate system of fortifications is 400 sq. M. in extent, and besides the capital itself embraces the seven towns of Versailles, Sceanx, Villenenve-St-Georges, St. Denis, Argentenil, Enghien, and St. Germain-en-Laye. — The garrison of Paris consists of 40 regiments of infantry, 12 of cavalry, and 5 of artillery.

As a rnle the Parisian may be said to invite and deserve the confidence of travellers. Accnstomed by long usage to their presence, he is skilful in catering for their wants, and recommends himself to them by his politeness and complaisance. In return the traveller in France should accustom himself to the inevitable '*s'il vous plaît*', when ordering refreshments at a café or restaurant, or making any request. It is also cnstomary to address persons even of humble station as '*Monsieur*', '*Madame*', or '*Mademoiselle*'.

The *Sergents de Ville*, or *Gardiens de la Paix*, who are to be met with in every street and pnblic resort, are always ready to give information when civilly qnestioned. Visitors shonld avoid the less frequented districts after night-fall, and, as a general rule, it is not advisable to linger even in other quarters later than 1 a.m. They should also be on their guard against the huge army of pickpockets and other rogues, who are quick to recognize the stranger and skilful in taking advantage of his ignorance. It is perhaps unnecessary specially to mention the card-sharpers sometimes met with in the suburban and other trains, or the various other dangers to purse and health which the French metropolis shares with other large towns.

The Parisian directory, published annually, and familiarly known as the '*Bottin*', which may be consnlted at the principal hotels and cafés and also (for a fee of 10-15 c.) at various book-shops, will often be found nsefnl by those who make a prolonged stay at Paris. It consists of two huge volumes, one of which contains a list of the streets and their inhabitants, while the other gives the addresses of the most important persons in the provinces, and even of a number of persons in foreign countries.

All strangers intending to settle in Paris must make a *Declaration* of their intention, with proof of their identity, within fifteen days, at the Préfecture de Police, 36 Quai des Orfèvres (Palais de Justice), between 10 and 4. Foreigners who intend to practise any trade, business, or profession in Paris or other part of France must also make a declaration to that effect within a week.

Paris, 'la Ville-Lumière', is not only the political metropolis of France, bnt also the centre of the artistic, scientific, commercial, and indnstrial life of the nation. Almost every branch of French industry is represented here, from the fine-art handicrafts to the constrnction of powerful machinery; bnt Paris is specially known for its 'articles de luxe' of all kinds.

Paris has long enjoyed the reputation of being the most cosmo-

politan city in Europe, where the artist, the scholar, the merchant, and the votary of pleasure alike find the most abundant scope for their pursuits. Nor does this boast apply to modern times only; as early as the 12th cent. the 'Twelve Masters of Paris' played in mediæval poetry a rôle analogous to that of the Seven Sages in ancient Greece. For its early cosmopolitan character the city was chiefly indebted to its University, to which students of all nationalities flocked in order to be initiated into the mysteries of the scholasticism which was taught here by its most accomplished professors. At the same time industrial and commercial pursuits made rapid strides, in consequence of which the population increased rapidly, and an extension of the municipal boundaries was repeatedly rendered necessary. The early economic development of Paris is farther attested by the great 'Foire du Lendit' (p. 281), which was held each June in the plain between Paris and St. Denis, and by the famous 'Livre des Métiers', or trades-regulations, edited by *Etienne Boyleau* in 1258. Of the great buildings of that period little now remains but a few religious edifices *(Notre-Dame, Ste. Chapelle, Tour St. Jacques)*. Towards the close of the middle ages the adverse fortunes of the French kings frequently compelled them to give up their residence in the capital; but the municipal element continued all the more steadily to develop itself, and, as the preponderating characteristic, gave birth to that 'esprit parisien', which found expression in French literature.

For a brief period, with the beginning of the Renaissance at the end of the 15th cent., the arts threatened to desert Paris; numerous lordly châteaux were built in the provinces, especially in Touraine. But by the middle of the 16th cent. the capital had already regained all its prestige in this domain. The *Louvre*, the *Tuileries*, and the *Hôtel de Ville*, the three master-pieces of the second Renaissance and the centres of political life, date from this period, as do also the *Palais du Luxembourg* and the *Palais-Cardinal* (the present *Palais-Royal*).

The zenith of the monarchy under Louis XIV (p. xvii) was naturally favourable to the extension and embellishment of the capital. If the king was in a position to say 'l'Etat c'est moi', Paris no less truly absorbed all the vital forces of the nation. Many of the most characteristic monuments of Paris date from this reign, including the *Colonnade of the Louvre*, the *Place Vendôme*, the *Hôtel des Invalides*, and upwards of thirty churches. Characteristic of this period also are the great 'hotels' or mansions of the nobility, which proudly stand back from the streets and transport into the very heart of the city some of the majestic isolation of a country-seat. Aiming at no exterior effect, but all the more sumptuous and luxurious within, they stand in absolute contrast with the Italian palazzi (*e.g. Hôtel Lambert*, p. 269). — The *Pantheon* and the *Palais-Bourbon* are among the chief buildings of the 18th century.

During the Revolution and the period immediately succeeding

it (1789-1804) the unquestioned predominance of Paris, received a temporary check from the political disorganisation of the day; but under the DIRECTORY (1795), and particularly during the FIRST EMPIRE (1804-14), the city speedily regained its pre-eminence. The artistic and other booty of the Napoleonic campaigns was devoted to the embellishment of the capital, while the emperor sought to distract the restless political spirit of the Parisians by a feverish activity in the construction of public edifices. He began the N. wing uniting the Louvre and the Tuileries, laid out the *Rue de Rivoli*, and built the *Bourse*. Under his orders new squares, bridges, and quays were everywhere begun, though most of them were left unfinished.

During the somewhat inglorious period of the RESTORATION (1814-30), Paris enjoyed a golden era of prosperity. France had entered upon the enjoyment of the rich heritage of glory bequeathed by the Revolution and the First Empire, without feeling the heavy sacrifices that it had cost. The blessings of peace appeared doubly desirable after their long absence. At this epoch liberal politicians achieved their greatest triumphs, French literature and art used their utmost endeavours to resume their world-wide sway, and French society exhibited itself in its most refined and amiable aspect. In more than one of the sciences, Paris led the way.

The JULY MONARCHY (1830-48) continued the same general course, though with less success. Louis-Philippe resumed with new ardour the completion of the modern Paris begun by Napoleon. Over 100 million francs were spent in his reign on new streets, churches, public buildings, bridges, sewers, squares, etc.

But under NAPOLEON III. (President of the Republic in 1848, Emperor 1852-70), Paris underwent a transformation on a scale of magnificence hitherto unparalleled. Napoleon appointed *Georges Eugène Haussmann* (1809-91) to be Prefect of the Seine, and under his directions dense masses of houses and numbers of tortuous streets were replaced by broad boulevards, spacious squares, and palatial edifices. A beginning was made with the great arteries of traffic running N. and S.: the *Boulevards de Strasbourg* and *de Sébastopol* (p. 84) on the right bank, and the *Boulevards du Palais* (p. 261) and *St. Michel* (p. 269) in the Ile de la Cité and on the left bank. These were followed by the *Boulevards Haussmann* (p. 220) and *de Magenta* (p. 85) on the right bank, the *Boul. St. Germain* (p. 300) on the left bank, the prolongations of the Rues de Rivoli (p. 173), de Turbigo, de Lafayette, etc., and the laying out of the magnificent quarter around the park of the *Champs-Elysées*. The *Louvre* (p. 92) and the *Bibliothèque Nationale* (p. 201) were enlarged; the *Halles Centrales* (p. 194) and the *Tribunal de Commerce* (p. 264) were built; and the *Opéra* (p. 79) was begun. Haussmann was ably seconded by the engineer *Ad. Alphand* (1817-91), who was entrusted with the care of the parks and public promenades. To Alphand's skill are due the laying out of the *Bois de Boulogne* (p. 236), the *Bois de Vin-*

cennes (p. 256), the *Parc Monceau* (p. 222), the *Buttes-Chaumont* (p. 240), and many of the square-gardens.

The enormous municipal debt incurred by these extensive alterations was farther increased by the war of 1870-71 and by the excesses of the Commune. This snfficiently accounts for the slackened activity under the THIRD REPUBLIC. Yet Paris was not content with adequate ly completing works already begun, such as the *Opéra;* important new streets were laid out, the *Hôtel de Ville* (p. 175) was rebuilt on an enlarged scale, and the *Palais du Trocadéro* (p. 230), the new *Sorbonne* (p. 280), and many educational structures were erected. The *Basilique du Sacré-Coeur* at Montmartre (p. 214) is the most imposing religious edifice of this period. The *Parc de Montsouris* (p. 338), many new squares, and the important undertaking of the *Métropolitain* (p. 30) also date from this period. Finally, the pnblic parks and gardens have been converted into a kind of museum of modern art, by the erection in them of the *Sculptures* purchased by the city at the annual exhibitions (p. 44).

Modern Paris has been criticised for the uniformity of its general appearance. Bnt the truth is that the more closely the city is studied the more striking becomes its extraordinary variety. Some quarters, with their sombre and deserted palaces, are vaguely reminiscent of old Italian towns; others are noisy and gay with an outdoor life recalling the sunny south; while others again (*e.g.* Rue de Venise, Rue des Francs-Bourgeois, etc.), picturesque or gloomy, transport us back to the middle ages. The Seine, with its flotilla of merchant ships and barges, conveys, especially after dark, the impression of a sea-port. The boulevards at night, with their electric lights and brilliant illuminations, suggest a city of pleasure, always en fête. And the charming environs, with the woods of Boulogne, Vincennes, Meudon, and Montmorency, add a final touch to the variety that is one of the charms of the seductive capital, which no one quits without regret.

The beauty of Paris has been celebrated by French writers of all ages and by many foreigners. We finish by quoting Montaigne, whose qnaint and picturesque langnage is thus translated by John Florio: 'Paris hath my hart from my infancy, whereof it hath befalne me as of excellent things: the more other faire and stately cities I have seene since, the more hir beauty hath power and doth still usurpingly gaine upon my affection. I love her so tenderly, that even hir spotts, her blemishes, and hir warts are deare unto me'.

V. Weights and Measures.

(In use since 1799.)

Engl. Feet	Mètres	Mètres	Engl. Feet	Engl. Miles	Kilomètres	Kilomètres	Engl. Miles	Acres	Hectares	Hectares	Acres
1	0,30	1	3,28	1	1,61	1	0,62	1	0,40	1	2,47
2	0,61	2	6,56	2	3,22	2	1,24	2	0,81	2	4,94
3	0,91	3	9,84	3	4,83	3	1,86	3	1,21	3	7,41
4	1,22	4	13,12	4	6,44	4	2,48	4	1,61	4	9,88
5	1,52	5	16,40	5	8,04	5	3,10	5	2,02	5	12,35
6	1,83	6	19,69	6	9,65	6	3,73	6	2,42	6	14,82
7	2,13	7	22,97	7	11,26	7	4,35	7	2,83	7	17,30
8	2,44	8	26,25	8	12,87	8	4,97	8	3,23	8	19,77
9	2.74	9	29,53	9	14,58	9	5,59	9	3.63	9	22,24
10	3,04	10	32,81	10	16,09	10	6.21	10	4,04	10	24,71
11	3,35	11	36,09	11	17,70	11	6,83	11	4,44	11	27,19
12	3,66	12	39,37	12	19.31	12	7,45	12	4,85	12	29,65
13	3,96	13	42,65	13	20,92	13	8,07	13	5,25	13	32,12
14	4,27	14	45,93	14	22,53	14	8,69	14	5,66	14	34,59
15	4,57	15	49,21	15	24,13	15	9,31	15	6,06	15	37,05
16	4,88	16	52,49	16	25,74	16	9,93	16	6,46	16	39,53
17	5,18	17	55,78	17	27,35	17	10,55	17	6,87	17	42,00
18	5,49	18	59,06	18	28,96	18	11,18	18	7,27	18	44,47
19	5,79	10	62,34	19	30,67	19	11,80	19	7,67	19	46,95
20	6,10	20	65,62	20	32,18	20	12,42	20	8,08	20	49,42

The English equivalents of the French weights and measures are given approximately.

Millier = 1000 kilogrammes = 19 cwt. 2 qrs. 22 lbs. 6 oz.

Kilogramme, unit of weight, = $2^1/_5$ lbs. avoirdupois = $2^7/_{10}$ lbs. troy.

Quintal = 10 myriagrammes = 100 kilogrammes = 220 lbs.

Hectogramme ($^1/_{10}$ kilogramme) = 10 décagrammes = 100 gr. = 1000 décigrammes. (100 grammes = $3^1/_5$ oz.; 15 gr. = $^1/_2$ oz.; 10 gr. = $^1/_3$ oz.; $7^1/_2$ gr. = $^1/_4$ oz.)

Hectolitre = $^1/_{10}$ cubic mètre = 100 litres = 22 gallons.

Décalitre = $^1/_{100}$ cubic mètre = 10 litres = $2^1/_5$ gals.

Litre, unit of capacity, = $1^3/_4$ pint; 8 litres = 7 quarts.

Thermometric Scales.

Réaumur	Fahrenheit	Celsius	Réaumur	Fahrenheit	Celsius	Réaumur	Fahrenheit	Celsius	Réaumur	Fahrenheit	Celsius
+30,22	+100	+37,78	+21,78	+81	+27,22	+13,33	+62	+16,67	+4,89	+43	+6,11
29,78	99	37,22	21,33	80	26,67	12,89	61	16,11	4,44	42	5,56
29,33	98	36,67	20,89	79	26,11	12,44	60	15,56	4,00	41	5,00
28,89	97	36,11	20,44	78	25,56	12,00	59	15,00	3,56	40	4,44
28,44	96	35,56	20,00	77	25,00	11,56	58	14,44	3,11	39	3,89
28,00	95	35,00	19,56	76	24,44	11,11	57	13,89	2,67	38	3,33
27,56	94	34,44	19,11	75	23,89	10,67	56	13,33	2,22	37	2,78
27,11	93	33,89	18,67	74	23,33	10,22	55	12,78	1,78	36	2,22
26,67	92	33,33	18,22	73	22,78	9,78	54	12,22	1,33	35	1,61
26,22	91	32,78	17,78	72	22,22	9,33	53	11,67	0,89	34	1,11
25,78	90	32,22	17,33	71	21,67	8,89	52	11,11	0,44	33	0,56
25,33	89	31,67	16,89	70	21,11	8,44	51	10,56	0,00	32	0,00
24,89	88	31,11	16,44	69	20,56	8,00	50	10,00	—0,44	31	—0,56
24,44	87	30,56	16,00	68	20,00	7,56	49	9,44	0,89	30	1,11
24,00	86	30,00	15,56	67	19,44	7,11	48	8,89	1,33	29	1,67
23,56	85	29,44	15,11	66	18,89	6,67	47	8,33	1,78	28	2,22
23,11	84	28,89	14,67	65	18,33	6,22	46	7,78	2,22	27	2,78
22,67	83	28,33	14,22	64	17,78	5,78	45	7,22	2,67	26	3 33
22,22	82	27,78	13,78	63	17,22	5,33	44	6,67	3,11	25	3,89

VI. Bibliography.

The following is a very brief list of recent and easily accessible English books on Paris, which will be found useful supplements to this Handbook.

The Stones of Paris in History and Letters, by *B. E.* and *C. M. Martin* (2 vols., illustrated; London, 1900).

Historical Guide to Paris, by *Grant Allen* (London, 1898).

Paris, by *Augustus J. C. Hare* (2 vols.; 2nd ed., London, 1900).

Days near Paris, by *Aug. J. C. Hare* (London, 1887).

Memorable Paris Houses, by *Wilmot Harrison* (illus.; London, 1893).

Paris and its Story, by *Thos. Oakey* (illus.; London, 1905).

Some Memories of Paris, by *F. Adolphus* (Edinburgh, 1895).

Paris, by *Hilaire Belloc* (London, 1900).

The Life of Paris, by *Richard Whiteing* (London, 1900).

Were and How to Dine in Paris, by *Rowland Strong* (London, 1900).

Old and New Paris, by *H. Sutherland Edwards* (2 vols.; illus.; London, 1893).

Paris in Old and Present Times, by *Philip Gilbert Hamerton* (folio, illus.; London, 1885).

The Manual of French Law, by *H. Cleveland Coxe*, is an alphabetical handbook to French law as it affects foreigners.

The 'Annuaire Statistique de la Ville de Paris' and 'Hachette's Almanac' will often be found of service.

VII. Remarks on Northern France.

The majority of visitors to Paris will find comparatively little to interest them in the provinces of Northern France. The scenery is seldom so attractive as to induce a prolonged stay, while the towns are mere repetitions of the metropolis on a small scale. The modern taste for improvement, which has been so strongly developed and so magnificently gratified in Paris, has also manifested itself in the provincial towns. Broad and straight streets with attractive shop-windows are rapidly superseding old and crooked lanes; whole quarters of towns are being demolished, and large, regular squares taking their place; while the ramparts of ancient fortifications have been converted into boulevards, faintly resembling those at Paris. Admirably adapted as these utilitarian changes doubtless are to the requirements of the age, it cannot but be deeply regretted that the few characteristic remnants of antiquity which survived the storms of the wars of the Huguenots and the great Revolution, and have hitherto resisted the mighty centralising influence of the metropolis, are now rapidly vanishing.

The towns of France, as a rule, present less variety than those of most other countries. They almost invariably rejoice in their boulevards, glass-arcades, 'jardins des plantes', theatres, and cafés, all of which are feeble reproductions of their great Parisian models. Each also possesses its museum of natural history, its collection of casts and antiquities, and its picture-gallery, the latter usually consisting of a few modern pictures and a number of mediocre works of the 17th and 18th centuries.

The magnificent churches, however, which many of these towns possess, offer attractions not to be disregarded by even the most hasty traveller. The Gothic style, which originated in France, has attained a high degree of perfection in the northern provinces, especially in Normandy, which was a district of great importance in the middle ages. Architects will find abundant material here for the most interesting studies, and even the amateur cannot fail to be impressed by the gems of Gothic architecture, such as St. Ouen at Rouen, or the cathedral of Chartres, notwithstanding the alterations which most of them have undergone. The Huguenots made deplorable havoc in the interiors of the churches, and the Revolution followed their example and converted the sacred edifices into 'Tem-

ples of Reason'. The task of restoring and preserving these noble monuments has been begun and is now everywhere progressing.

Hotels of the highest class and fitted up with every modern comfort are found in such towns only as Havre, Rouen, Dieppe, and Tours, where the influx of visitors is very great, and where the charges are quite on a Parisian scale. In other places the inns generally retain their primitive provincial characteristics, which, were it not for their frequent want of cleanliness, might prove rather an attraction than otherwise. The usual charges at houses of the latter description are — room, incl. light and attendance, $2^1/_2$-3 fr. The table d'hôte dinner (3-4 fr.) at 5.30 or 6 o'clock is generally better than a repast procured at other places or hours. The déjeuner ($1^1/_2$-2 fr.) at 10 or 11 o'clock will be regarded as superfluous by most English travellers, especially as it occupies a considerable time during the best part of the day. A slight luncheon at a café, which may be partaken of at any hour, will be found far more convenient and expeditious. In southern districts, as on the Loire, wine is usually included in the charge for dinner. In Normandy a kind of cider is frequently drunk in addition to, or as a substitute for wine. The usual fee for attendance at hotels is 1 fr. per day, if no charge is made in the bill; if service is charged, 50 c. a day in addition is generally expected. At the cafés also the waiters expect a trifling gratuity, but the obnoxious system is not carried to such an extent as in the metropolis.

The Churches, especially the more important, are open the whole day; but, as divine service is usually performed in the morning and evening, the traveller will find the middle of the day or the afternoon the most favourable time for visiting them. The attendance of the sacristan, or 'Suisse', is seldom necessary; the usual gratuity is 50 c.

Considerable English communities are resident in many of the towns mentioned in the Handbook, and opportunities of attending English churches are frequent (*e.g.* at Calais, Boulogne, Dieppe, Havre, and Rouen).

The Museums are generally open to the public on Sundays and Thursdays from 12 to 4 o'clock, when they are often crowded. Visitors may always obtain access at other times for a gratuity (1 fr.). Catalogues may be borrowed from the concierge.

A fuller account of N. France is given in *Baedeker's Handbook to Northern France.*

Sketch of French Art

by

Dr. Walther Gensel.

The earliest achievements of art in France, as illustrated in the historical museum at Saint-Germain-en-Laye, possess but little interest for the majority of visitors to Paris; even the monuments of the Gallo-Roman period and of the Merovingian and Carlovingian epochs are of real importance only to the professed archæologist. The ordinary art-lover finds little to attract him in French art before the close of the 9th century. About the year 1000, however, its Romanesque churches and sculptures placed France in the front rank of artistic nations; a century and a half later Gothic art arose in Northern France, where it speedily attained its earliest and finest perfection; during the Renaissance period French artists produced works, notably in the domains of profane architecture and sculpture, which need not shrink from comparison with Italian works of the same date; in the 17th and 18th centuries Paris was the home of an imposingly gorgeons decorative art, which compelled the admiration and emnlation of the rest of Enrope; and since the Revolntion the dominant currents of modern art have flowed from the same centre. The course of the vast development thns indicated abounds in vicissitudes, and it is the object of the following sketch to throw some light upon the various stages. For the study of French architecture Paris by itself is insufficient; bnt for painting and sculpture an exceptionally rich field of stndy is afforded by the Louvre, the Luxembourg, the Trocadéro, and the Musées de Cluny, Carnavalet, and Galliéra, supplemented by Versailles, St. Denis, and Chantilly in the immediate environs, and Fontainebleau and Compiègne a little farther off.

Among the many causes that contribnted to the development of Romanesque Architecture may be noted the enormous growth in the power of the church; the need of providing fitting shrines for the relics brought home by the numerous pilgrims; the necessity of rebnildiug the churches burned by the Northmen, and the effort to make the new chnrches larger and more lasting than their predecessors; and, perhaps, also the relief experienced all over Christeudom on the lapse of the year 1000, which had been universally expected to bring the end of the world. Romanesque architecture adhered in general to the fundamental forms of the Roman basilica, though at the same time it developed these and incorporated with them Byzantine, French, and Saracenic elements. In the North at

least the arrangement of a nave betwixt lower aisles, with the former supported by pillars instead of columns, is practically universal. The transepts project but slightly beyond the aisles, and, in the French examples, almost invariably terminate in a straight line. The simple apse is developed into a choir, frequently with radiating chapels. Many churches possess a vestibule, in some cases forming practically an anterior nave. The edifice is crowned by a square, an octagonal, or (more rarely) a circular tower, rising above the crossing, or on one side of the choir, or in the centre of the façade. Occasionally two, three, or even six towers are found. But the main distinguishing feature of the fully developed Romanesque style is the vault. The tunnel-vaulting of antiquity is universal in South Eastern France and was there most persistently adhered to; but in Burgundy and Northern France, where at first the choir and aisles only were vaulted, the nave receiving a flat roof, a transition was made at an early period to the groined vault, the full importance of which, however, was not at first recognized. Finally, in South Western France we find domed structures, recalling San Marco at Venice, the most prominent of which is the church of St. Front at *Périgueux*. The most celebrated Romanesque churches in France are St. Sernin at *Toulouse* and Ste. Foy at *Conques* in the S., Notre-Dame-du-Port at *Clermont-Ferrand* and St. Paul at *Issoire* in Auvergne, St. Philibert at *Tournus* and Ste. Madeleine at *Vézelay* in Burgundy, St. Etienne and the Trinité at *Caen* in the North West, Notre-Dame at *Poitiers* in the West, and Ste. Croix at *Bordeaux* in the South West.

The substitution of heavy stone vaulting for the earlier wooden roofs involved a substantial increase in the thickness of the walls and a very great reduction in the size of the windows and other light-openings. The result was somewhat heavy and sombre, and an endeavour to relieve this effect was made by the free use of painting and sculpture. In the interior, sculptures were chiefly placed on the capitals of the pillars; on the exterior, at first in the pediment, or tympanum, over the portal, but later on the entire façade. Byzantine influence manifests itself in Southern France not only in the exaggerated length of the figures and in the peculiar arrangement of the folds of the drapery, but also in the preference shown for chimæras, dragons, quadrupeds with human heads, and similar monsters. The sculptors of Burgundy and Auvergne, however, early developed a certain measure of independence and began to utilize the native flora and fauna as patterns for carvings. The execution is still generally clumsy, but the dignity of the general result, the feeling for decorative effect, the rich play of fancy, the profound sincerity and delightful *abandon* of the sculptors, all lead us to prize these 'Bibles in stone' as the significant heralds of a great art. Every lover of art will be richly repaid by a close study of the portals and capitals of *St. Gilles*, St. Trophime at *Arles*, the monastery

of *Moissac*, and the churches of *Autun*, *Charlieu*, and *Vézelay*, for which an opportunity is afforded by the casts in the Trocadéro Museum.

The original paintings in the Romanesque churches have utterly disappeared, with the exception of a few fragments at *Tours*, *Poitiers*, *Liget*, and some other spots; but numerous miniatures of the period have been preserved. Industrial art was at a comparatively low ebb during the Romanesque period; but a promising beginning may be detected in the work of the goldsmiths and in the allied art of enamelling, as well as in the embroidering of tapestry.

We have seen how the employment of the Romanesque vaulting led to the darkening of church-interiors. However welcome this may have been in the vivid sunlight of the south, it suited ill with the misty climate of the north. An escape from this disadvantage was found when the architects realized that they might build their naves as wide and as high as they chose and pierce their walls with as many windows as they desired, if only the piers that supported the vaulting were sufficiently strengthened from without, above the aisles. The invention of ordinary and flying buttresses led to the rise of a new architecture, that was to prevail in the north for over three centuries; and that invention was made in the Isle de France, in the centre of Northern France. The French, therefore, have some show of reason on their side when they attempt to displace the originally contemptuous name of Gothic Art in favour of the title 'French Art'. Light could now be admitted so freely that the churches seemed almost 'built of light', to borrow a phrase once applied to the Sainte Chapelle at *Paris*. The huge windows were now universally and naturally set in the pointed arches originally borrowed from the East; and their gradual adornment with richer and richer tracery; the embellishment of the buttresses with bosses and crockets, and of the pediments with finials; the prolongation of the nave into the choir and of the aisles into the ambulatory; and the enhanced size and importance accorded to the crossing and the transepts are all characteristic features of the Gothic style that were practically inevitable.

The extraordinarily rapid and rich development of the new art was most powerfully fostered by the contemporaneous growth in the power of the towns, which is evidenced by the fairs of *Troyes*, *Beaucaire*, and *St. Denis*, and by the rise and progress of the trade-guilds. Just as the French Romanesque churches arose chiefly in connection with the monasteries (especially Cistercian and Cluniac monasteries) and bore a priestly stamp, so the Gothic cathedrals typify the strength and prosperity of the towns and, in spite of all their heavenward aspiration, breathe the joy of mundane life. No town was willing to lag behind the rest, so the wondrous buildings arose in every quarter.

Whether Gothic art attained its highest development in France is a somewhat unfruitful question, for every answer must be more

or less dictated by personal taste. There is, however, no doubt that in France it reached its earliest period of bloom. And the earliest examples, in which there are evident traces of a mighty strnggle, naturally attract the stndent first and retain his interest longest. The transition from Romanesque to Gothic may be traced in the abbey church of *St. Denis*, consecrated by Abbot Suger in the year 1140. The earliest purely Gothic cathedral of large size is that of *Laon*, with its incomparably spacious interior. Notre Dame at *Paris* and the cathedral of *Chartres* were both fonnded in the 12th century, while *Rheims* and *Amiens* belong wholly to the 13th. In all these, as contrasted with later buildings, the horizontal line is strongly emphasized. The façade of Notre Dame rises in five distinct stories. One cannot too much admire the taste and skill with which the architect has graduated these, from the elaborate portals lying closest to the eye, up to the severely simple towers. Unfortnnately much of the original effect has been lost, owing to the ill-advised modern isolation of the church, which deprives it of its foil, and also owing to the erection of huge modern piles in the ueighbourhood. All the same, Notre Dame and the cathedrals of Chartres, Rheims, and Amiens attain the high-water mark of early Gothic. The older bell-tower and the spacious interior of *Chartres* produce a singularly impressive effect, while *Rheims* is imposing from the boundless wealth of its sculptures; but *Amiens* is, perhaps, the most harmonious of the large cathedrals and one of the most perfect buildings of the middle ages, in the consistency and the uniformity of its construction and in its union of boldness with self-restraint, of dignity with grace. Amongst the other chief monuments of this fabnlously active period we may mention the cathedrals of *Beauvais*, *Rouen*, *Le Mans*, *Tours*, *Bourges*, *Troyes*, *Auxerre*, and *Dijon*. The most famous examples of late-Gothic ('style rayonnant'; 14th cent.) are the church of St. Ouen at *Rouen* in the North, and the cathedral of *Albi* in the South. Freedom has been fnlly achieved; the general effect suggests a consummate mastery over the difficulties of the forms. The horizontal line seems to have disappeared from view; the bnilding towers towards heaven as if detached from earth. Bnt this development concealed within itself the germ of decline. The cleverest arithmetician became at last the greatest builder, works of art degenerated into artful devices, over-elaboration usurped the place of simple delight in richness, and the loving handling of detail sank into pettiness and pedantry.

Secular architectnre developed more slowly and therefore enjoyed a longer period of bloom than ecclesiastical. The most imposing Gothic castles belong to the 14th century: *viz.* the palace of the Popes at *Avignon* and the castle of *Pierrefonds*, so snccessfully restored by Viollet-le-Dnc. No other civic palace can bear comparison with the noble Palais de Justice at *Rouen*, founded as late as the close

of the 15th century. The most beautiful private mansions are the Hôtel Jacques Cœur at *Bourges* (details at the Trocadéro) and the Parisian residence of the Abbots of Cluny (now the Musée de Cluny) at *Paris*.

As the 13th century marks the zenith of Gothic architecture in France, so it also marks the first great period of French SCULPTURE. 'I am convinced', says the Marquis de Laborde, 'that the Gothic sculptors would have advanced to the ideal beauty, and even to the boldest study of the nude, had that been the object sought by their contemporaries; but the desire then was for typical forms of searching truth, suffering and mystic in aspect, clad with the conventual shyness that was the fashion of the time.' These works are not at first easily understood by those who approach them direct from a study of the antique or of the Renaissance. We must lose ourselves in contemplating them, before they will begin to speak to us. These Christs, Madonnas, and Apostles are monumental figures in the truest sense of the phrase, with their supramundane expression of countenance, their simple yet significant gestures, and the scanty folds of their robes, which adapt themselves so wonderfully to the architecture. The Death of the Virgin in Notre Dame at *Paris*, the figures on the façade of *Chartres*, and the 'Beau Dieu' of *Amiens* are among the most pregnant sculptures of all time (casts at the Trocadéro). But so strict a feeling of style cannot maintain itself long. Either it will degenerate into a system of empty formulæ, or it will be broken down by the victorious pressure of realism. The latter was the case here. The NATURALISTIC REACTION which set in in the 14th century exercised a destructive effect upon ecclesiastical sculpture, but on the other hand wrought for good on the sepulchral monuments, as may be traced in the crypt of *St. Denis*. It may, however, be questioned whether, left to themselves, the French sculptors could have attained the high level on which we find this new tendency at the close of the 14th century. Salvation came from the north, the same north in which a little later the painters Van Eyck produced their masterpieces. A number of Flemish artists were then working at the court of the French kings — *Pépin* of Huy near Liège, *Beauneveu* of Valenciennes, *Paul* of Limburg, *Jacquemart* of Hesdin. The most renowned, however, was the Burgundian school, with *Claux Sluter* at its head. The Moses fountain, the statues on the façade of the Chartreuse near *Dijon*, and the tomb of Philip the Bold, which Sluter executed in 1387 et seq. with the aid of his pupils *Jean de Marville* and *Claux de Werwe*, may be boldly placed beside the works of Donatello, who flourished more than a generation later. The famous statuettes of 'Pleureurs' from the tomb of Philip, well-known from numerous reproductions, may be compared with the larger mourners from the contemporary tomb of Philippe Pot in the Louvre. The latter tomb and the wonderful altar at *Aix* are now usually attributed to *Jacques Morel*, who is supposed to have

been the sculptor of the unfortunately mutilated sepulchral statues of Charles I. of Bourbon and his consort at *Souvigny*. Casts of most of these works may be seen at the Trocadéro.

Decorative Sculpture naturally found its most favourable field for development in the cathedrals, especially in the choir-apses. In late-Gothic (Flamboyant Style; 15th cent.) the work of the stone-carver overshadowed and almost smothered that of the architect. The rood-screens at *Troyes* and *Limoges* and the library staircase in *Rouen* may be mentioned among famous works in the interior of cathedrals. Side by side with sculpture in stone advances wood-carving, which manifests its finest results in the façades of private houses, on screens and chests, but above all on choir-stalls *(Amiens)*. Finally some good carving in ivory was also achieved, *e.g.* the Coronation of the Virgin in the Louvre.

The extraordinary poverty that prevailed in the department of Painting at this time stands in curious contrast to the well-being enjoyed by sculpture and architecture, though this remark must be limited to fresco-painting and easel-painting. While the Van Eycks, Van der Weyden, and Memling were busily engaged in Flanders, and while in Italy the quattrocento beheld these branches of painting advancing from stage to stage, we can discover in France only a few names and almost fewer works. On the other hand the long-established art of miniature-painting now reached its highest point. The MSS. illuminated about 1400 for the Duke of Berri, the cruel but no less splendour-loving third son of John II., are veritable gems. The finest of these, now one of the most precious treasures at Chantilly, is beyond question the Livre d'Heures, with its land-scapes, views of castles, and genre-scenes. But even in this case the artists were 'Franco-Flemings' — the above-mentioned *Beauneveu*, *Jacquemart*, and *Paul*. Glass Painting also enjoyed a brilliant development in the Gothic period. The illumination pouring from all sides into the churches through the tall upright lights and the great rose-windows that had been developed from the ancient 'oculi', required to be subdued, while the windows themselves had to be embellished. The finest stained glass of the 12th century in France is in the windows of the W. facade of *Chartres*, and the finest of the 13th century is in the rose-windows of *Notre-Dame* (north portal), *Rheims*, *Bourges*, and *Tours*, and in the windows of the cathedrals of *Le Mans* and *Chartres* and of the exquisite Sainte Chapelle at *Paris*. The connection between glass-painting and painting proper is, however, not very close; the glass-painters are more concerned with the colour-effect of the whole than with accuracy in the drawing and colouring of details; they think nothing of giving a man yellow hair and a green beard. The more technically perfect the painting became at a later period, the more completely was the naïve sense of colour lost.

The art of Enamelling is another branch of painting that was

carried to a high point of perfection in this period, especially at *Limoges*. The 12th and 13th centuries saw the zenith of 'Email Champlevé', in which the artist engraves the designs npon the metal plate and fills in the lines or grooves with enamel (Ital. smalto; Fr. émail); while the 14th and 15th centnries saw the perfection of 'Email Translucide', in which the entire plate is covered with a thin coating of enamel, allowing the engraved design to shine through. Finally, the weaving of TAPESTRY attained to great perfection during the 15th century in the workshops of *Arras*, *Aubusson*, and *Paris*. The finest example of this period now to be found in Paris is the series illustrating the romance of the Lady and the Unicorn, in the Musée de Cluny.

In spite, however, of the fact that some artists produced great works during the first half of the 15th century, signs of exhaustion had already begun to appear. Gothic architecture continued, indeed, to be practised after the beginning of the 16th century, as is proved by the choir-apses at *Amiens* and *Chartres*, the Grosse Horloge at *Rouen*, and the Tour St. Jacques and the church of St. Merri at *Paris;* but on the whole it had by that time outlived its mandate, and even Franco-Flemish art had said its last word in the works of Sluter. What L. Conrajod calls a 'relaxation of realism' awakened a strong desire for beauty and nobility of form — a desire that conld be satisfied only from the South. As early as 1450 the greatest artists were under the influence of the Italian Renaissance. Elements from both the North and the Sonth are found strangely mingled in **Jean Foucquet** of Tours (b. 1415), the most important French painter of this period, who had spent several years in Italy and painted the portrait of Pope Eugenius IV. The Livre d'Heures painted by Foucquet for Etienne Chevalier, aud now at Chantilly, is one of the most exquisite creations in the whole range of miniatnre-painting; while the portraits of the Chancellor des Ursins and Charles VII in the Louvre proclaim the same artist as a great portrait-painter. Two of his younger contemporaries — *Jean Bourdichon*, who painted the famous Heures of Anne of Brittany, and *Jean Perréal* — had also visited Italy. The centre of French art at this period was *Tours*, and here also worked *Michel Colombe* (d. 1512), the most celebrated scnlptor of the time. Colombe's chief work is the tomb of Francis II., Dnke of Brittany, in *Nantes*, and some authorities are inclined to ascribe to him also the expressive Entombment at *Solesmes*. Casts of both these works are at the Trocadéro, while the Louvre contains an original work of Colombe (St. George and the Dragon).

The relations of the court, bnt more particnlarly the Italian campaigns of the French kings, turned the scale. Charles VIII bronght back with him not only paintings but painters, and nnder Lonis XI began that great immigration of Italian artists into France which culminated nnder Francis I. In 1507 *Andrea Solario* painted the

chapel of Château Gaillon; in 1516 *Leonardo da Vinci* came to France, in 1518 *Andrea del Sarto*, in 1530 *Rosso*, in 1531 *Primaticcio*.

The result, the FRENCH RENAISSANCE, did not wholly come up to expectation — least of all in the domain of painting. The plant, which in Italy itself had passed its best, could put forth only a few feeble blossoms when transplanted to a foreign soil. The freely restored paintings by *Rosso*, *Primaticcio*, and *Niccolo dell' Abbate* at Fontainebleau *(School of Fontainebleau)* reveal, it may be, a strong sense of decorative effect, but in the details they are steeped in affectation. The Frenchman *Jean Cousin*, whose Last Judgment in the Louvre has been extolled beyond its merits, was really little more than a skilful master of foreshortening. The only really attractive painters of this century are *Jean Clouet* (d. ca. 1540) and his son *François Clouet* (d. 1572), surnamed *Janet*, and both are remarkable for having remained almost entirely free from Italian influence, manifesting a certain early-French dryness in their portraits (Bibliothèque Nationale, Louvre, Chantilly).

The fate of ARCHITECTURE was more fortunate. The native art, instead of simply abdicating in favour of the foreign mode, was strong enough to combine with it to form a new and distinctive style. The architectural styles under Francis I. and Henri II have a character of their own. If an error was formerly made in ascribing all the snmptuous buildings of Francis I. to Italian architects, such as *Fra Giocondo* and *Boccadoro*, modern criticism seems to have overshot the mark in denying these foreigners almost any share in them Some buildings indeed, such as Fontainebleau, seem now to have been definitively restored to native architects, but in the case of others, *e.g.* the Hôtel de Ville at Paris, it is still uncertain whether the 'maître maçon' mentioned in the original documents was not merely the builder or the successor of the Italian 'architecte'. Among the most illustrious names of the French Renaissance are those of *Pierre Lescot* (Louvre, Musée Carnavalet), *Philibert de l'Orme* (Château d'Anet, the portal of which is now in the court of the Ecole des Beaux-Arts; Tuileries), *Pierre Chambiges* (Fontainebleau and St. Germain-en-Laye), *Jean Bullant* (Château d'Ecouen; Chantilly), and the *Ducerceau* family, headed by the famous theorist and draughtsman of that name. Building was most actively carried on in Touraine, where there arose in rapid succession the châteaux of *Chambord*, *Chenonceaux*, and *Blois*, with its transcendently beautiful staircase. The château of *Gaillon* near Rouen, now utterly demolished, must have been one of the finest castles of its time. Ecclesiastical architecture claims few important works at this period, with the exception of St. Eustache at *Paris*, the church of *Gisors*, and the noble choir of St. Pierre at *Caen*, the masterpiece of *Hector Sohier*. The Hôtel Bourgthéroulde at *Rouen* (partly Gothic) and the Maison Francois Premier in *Paris* are conspicuous examples of domestic architecture. Under Francis I traces of the old native

architecture are still abundant; turrets and corner-pavilions, lofty chimneys, round and elliptical arches, all occur in conjunction with columns and pilasters. But the style of Henri II has already passed wholly into the region of the classical orders, albeit with a few modifications in the earlier French taste. A calm and measured regularity has taken the place of the former gay fancy.

The number of Italian SCULPTORS engaged in France at the beginning of the 16th century is almost larger than that of the architects. *Girolamo della Robbia* embellished the Château de Madrid (now destroyed) on the confines of the Bois de Boulogne; *Cellini*, who sojourned in France in 1537 and again in 1540-45, there chiselled his great Nymph of Fontainebleau (now in the Louvre); and there were others only less famous. The three *Juste* (property Betti) were Florentines, who flourished at Dol about 1500 but afterwards succeeded to the inheritance of Michel Colombe at Tours. Their chief work is the tomb of Louis XII at *St. Denis*, with two representations of the deceased (nude recumbent figure below; kneeling figure clad in ermine above), bas-reliefs, and allegorical figures at the corners. This arrangement was the model for many later tombs. But the three greatest sculptors of the French Renaissance are Frenchmen — **Pierre Bontemps, Jean Goujon**, and **Germain Pilon**. To Bontemps, less well-known than his contemporaries but certainly not inferior to them, is due the exquisite urn containing the heart of Francis I., and perhaps also the execution of most of the tomb of that king at *St. Denis*, designed by Phil. de l'Orme. No lover of art will forget Goujon's bas-reliefs or his charming nymphs on the Fontaine des Innocents at *Paris*, whose slender forms with their masterly drapery harmonize so wonderfully with the space allotted to them. His caryatides in the Louvre are perhaps the most beautiful works in all modern art. The famous 'Diana' in the Louvre is especially characteristic of his style as well as of the taste of the period. Finally we may mention the 'gisant' on the monument of Cardinal de Brézé at *Rouen*, as a wonderfully realistic youthful work by Goujon. The magnificent counterpart of this monument (which was executed by Jean Cousin) is the adjacent tomb of the two Cardinals d'Amboise, the bewilderingly rich architecture of which was designed by *Rolland Leroux* (1520-25). Pilon's name is inseparably connected with the tomb of Henri II at *St. Denis*, though he was not the only artist employed upon it. The poignantly realistic 'gisants', and the powerful kneeling bronze statues of the royal pair are equally admirable. The kneeling figure of the chancellor Birague and the Dead Christ in the Louvre are also full of character, whereas the three Cardinal Virtues supporting the urn with the heart of Henri II are distinctly inferior to similar figures by Goujon.

Amongst the productions of industrial art at this period our attention is specially aroused by the ENAMELS and the FAYENCE. The

art of enamelling entered upon a new stage with the invention of enamel painting and became secularized; *i.e.* instead of enamelled altar-pieces, paxes, and reliquaries we find plates, vases, and cups. The new *Limoges School* was founded by *Monvaerni* and *Nardon Pénicaud* and reached its zenith under *Léonard Limousin*, *Pierre Reymond*, and *Jean Pénicaud the Younger*. The now growing inclination towards portraits in enamel and the reproduction of entire pictures cannot but seem a mistake, and even the above-mentioned masters were most successful when they restricted themselves to purely decorative work. While Italian influence soon made itself evident amongst the enamels, ceramic art remained purely French. The products of Gubbio, Deruta, or Urbino have little in common with the elegant ivory-like fayence of *Saint Porchaire*, or with the dishes decorated with monsters, fish, and the like by *Bernard Palissy* (d. 1590), unique both as a man and as an artist, or with the pottery of *Rouen*, *Nevers*, or *Moustiers*. We now also meet with admirable works in the domains of cabinet-making, goldsmith's work, and pewter work (*Fr. Briot;* d. after 1600), as well as among bronzes and medals, while the arts of glass-painting (*Pinaigrier* and *Jean Cousin;* in *St. Gervais*, *St. Etienne-du-Mont*, etc.) and tapestry-weaving show no falling off. The Renaissance nobly continued the traditions of the Gothic period in investing even the humblest objects with an artistic charm, and that in a higher degree than ever before.

The Reigns of Henri IV and Louis XIII were not very rich in great works of art. The ecclesiastical Architecture of the period is characterized by the façade of *St. Gervais*, in which the colonnades of different orders placed one above the other suggest a grammatical exercise. *Salomon Debrosse*, its builder, was also the architect of the Palais du Luxembourg, which is imposing in spite of its heaviness. Debrosse was older than the two more celebrated architects, *Jacques Lemercier*, builder of the Palais Cardinal (now the Palais Royal), the church of St. Roch, and the Sorbonne, and *Mansart*, who designed the older portion of the Bibliothèque Nationale and the dome of the Val-de-Grâce, though his reputation is chiefly as a builder of palaces (Maisons near St. Germain, etc.). Mansart was the inventor of 'mansard' roofs. The oldest parts of Paris now existing owe their characteristic appearance to this period, from which also date a considerable number of the older private mansions, with façades uniformly rising from enclosed courts entered by lofty gateways. A characteristic survival of the period is the Place des Vosges, which presents an exceedingly monotonous effect in spite of the alternation of brick and stone.

The most influential Sculptors were now *Jean Bologne* or *Giovanni da Bologna* (b. at Douai; d. 1608) and his pupils (*Francheville*, *De Vries*, *Duquesnoy*, *Van Opstal*), all of whom were completely Italianized. A more individual and a more French style

was shown by *Barthélemy Prieur* (d. 1611; Montmorency monument in the Louvre) and by *Pierre Biard* (d. 1609), to whom we find a difficulty in attributing two such different works as the elegant rood-loft in St. Etienne-du-Mont and the energetically realistic Goddess of Fame in the Louvre. In the succeeding generation these were followed by *Simon Guillain* (d. 1658; bronze statues from the Pont au Change, in the Louvre), *Jacques Sarrazin* (d. 1660; caryatides in the Louvre), *Gilles Guérin* (d. 1678), and finally, and above all, the brothers *François* and *Michel Anguier* (d. 1669 and 1686). The chief works of François, which vary in excellence, are his numerous tombs (*e.g.* those of De Thou and Longueville in the Louvre); Michel's best work is now to be seen in the external and internal embellishment of the Val-de-Grâce (the Nativity is now in St. Roch) and in the sculptures on the Porte St. Denis. Almost all the sculptors of the 'Siècle Louis XIV' studied the works of these sculptors, who themselves saw the beginning of that age.

Practically only one of the COURT PAINTERS of this time has retained his fame through the succeeding centuries, viz. *Simon Vouet* (1590-1649), who formed himself in Italy on Paolo Veronese and Guido Reni. The scanty remains of Vouet's decorative painting reveal a love of bold colour and considerable skill in dealing with large surfaces, but his religious easel-pictures are for us devoid of all attraction. **Nicolas Poussin** (1594-1665) and **Claude Lorrain** (1600-1682), the two greatest painters, worked in Rome, far from France and the French court. It is not easy to mete out justice to the works of Poussin, at one time extravagantly over-praised and now frequently under-estimated. The elegant expression of a high-bred sentiment was his chief aim, and in contrast to the superficiality of most of his contemporaries, this effort is doubly grateful. But his religious pictures seem cold to us, owing to his frequent borrowings from the antique and the Renaissance, and the over-elaboration of his composition, in which we might almost inscribe geometrical figures. His landscapes, such as the 'Orpheus', the 'Diogenes', and the 'Seasons', are more inspiring, though their colouring has unfortunately faded. Claude Lorrain's scene-paintings are as indifferent to us to-day as his petty mythological figures. But he depicted atmospheric phenomena with a boldness, and blended local colours into a general tone with a skill, that had no rivals until the days of Turner and Corot. The modern cry for 'atmosphere and light' is here clearly uttered for the first time. The works of **Eustache Le Sueur** (1617-55), the 'French Raphael', appeal to us as more essentially religious than Poussin's. A deep and true piety breathes from the 'Life of St. Bruno'. The age of the wars of religion was also the age of François de Sales, the apostle of love, and of Vincent de Paul, the friend of the sick and the poor. We may compare the too sentimental paintings of Le Sueur with the vigorous works of *Philippe de Champaigne* (of Brussels, 1602-74), who was connected

with the convent at Port Royal. The latter is, however, more attractive as a portrait-painter.

It is difficult to select the right standpoint to view the ART OF LOUIS XIV. After the king's assumption of the reins of government (1661), a thoroughly monarchic art begins. Opposition to all independent efforts, and an abrupt hostility to everything foreign and even to the mass of the people at home distingnish this 'golden age'. The 'Roi Soleil' is a Roman Imperator, the heroes of the tragedies are Romans, art also must be Roman. The 'Académie' founded in 1648 developed in sharpest contrast with the 'maîtrises', or old guilds. Everything was reduced to formnlæ. But this cold and pompous art had something grand in its uniformity, its self-confidence, and its definiteness of aim; and the effect was heightened not only by the personalities of the king and his minister Colbert, but still more by the art-dictatorship of **Charles Le Brun** (1619-90). However unmoved Le Brun's paintings may leave us, there is something singularly imposing, almost recalling the universal geniuses of the Renaissance, in the manner in which he designed the magnificent decorations of the Galerie des Glaces at Versailles and the Galerie d'Apollon in the Louvre, sketched groups in bronze and marble for the sculptors, and painted and drew patterns for his Manufacture des Gobelins, which then included nearly every branch of industrial art. The bronzes by *Coyzevox*, the cabinets by *Boule*, the mirrors by *Cucci*, the arabesques by *Bérain* all harmonize with Le Brun's ceiling-paintings, just as these harmonize with the buildings of Mansart and the gardens of *Le Nôtre*, and as the entire creative art of the period harmonizes with the tragedies of Racine. Art as a whole must be regarded as a setting for the court of Louis XIV, but it is a decorative art of the very highest rank.

The ARCHITECTURE of the period is much less satisfactory. *Perrault's* famons colonnade at the Lonvre now excites as little enthusiasm as the fatiguing façade of the palace at Versailles by *J. Hardouin-Mansart* (1645-1709) oras the Palais des Invalides by *Bruant*. The great dome of the Invalides by Mansart and that of the Val-de-Grâce, now at last completed, are, however, honourable exceptions to the rule. With PAINTING it is much the same. Who now cares for *La Fosse*, *Jouvenet*, or *Coypel*? The portrait-painters *Mignard*, *Largillière*, and *Rigaud* — all admirably represented at the Lonvre — are, however, still interesting. SCULPTURE occupies a much higher position. However absurd Voltaire's dictum may now appear, that **François Girardon** (1628-1715) had 'attained to all the perfection of the antique', we cannot refuse onr admiration to that sculptor's tomb of Richelieu (in the church of the Sorbonne), his 'Rape of Proserpine' and statues of rivers, and above all to his charming leaden relief of 'Diana at the bath', in the park of Versailles. With him may be named a crowd of others: *Legros*, *Le Hongre*, the two *Marsy*, *Desjardins*, *Lepautre*, *Van Cleve*, *Tuby*,

Théodon, *Maxeline*, and *Hurtrelle*. A more important name than Girardon's is that of **Charles Antoine Coyzevox** (1640-1720). His most prominent works are his large tombs, especially those of Cardinal Mazarin (now in the Louvre) and Colbert (in St. Eustache); but his other works merit close inspection for their masterly treatment and their union of charm and elegance of conception. Among these may be mentioned the horses in the Place de la Concorde, the bronze statue of Louis XIV (Musée Carnavalet), the 'Nymph with the shell', and numerous busts (in the Louvre). **Nicolas** and **Guillaume Coustou** (1658-1733 and 1677-1746), his pupils, who assisted him in the execution of the 'Vow of Louis XIII' in Notre Dame, belong partly to the following epoch. Among the chief works of Nicolas Coustou rank the figures of the Rhône and Saône at the Tuileries and the Cæsar in the Louvre; among those of Guillaume are the admirable Marly horses in the Place de la Concorde and the tomb of Cardinal Dubois in St. Roch. Of the sculptors of the 17th century, however, the French themselves think most highly of **Pierre Puget** (1622-94), who studied under Bernini and worked at Toulon. His compositions, notably the 'Milo of Croton' in the Louvre, produce a strong impression, in spite of their exaggerated pathos.

The reaction against this stiff and grandiose art was not long of coming. Louis XIV was succeeded by Louis XV, the pious Mme. de Maintenon was followed by the dissipated Regent and a little later by Mme. de Pompadour. We may date the prevalence of the art called by the French 'Dix-Huitième', from the beginning of the Regency (1715) to the death of the Pompadour (1764). It was a superficial, gallant, and dissipated art, the charm of which, however, cannot be denied. It is the faithful reflection of the age. Everything harmonizes: the gorgeous but comfortable apartments, in the decoration of which *Oppenordt* and *Meissonier* excelled; the charming villas for gallant rendezvous; the pale blue, sea-green, and rose-pink painting; the cabinets with their rich bronze ornaments; the chairs and sofas, with their gilt carvings and luxurious silken upholstery; the terracottas and the porcelain statuettes from the factory at Sèvres; and indeed even the costumes of the pleasure-loving, immoral, yet charming society, with its powder and patches. Everything that was formerly straight is now bent in the most wanton manner and embellished with all manner of flourishes and scrolls ('*rococo*' from rocaille, shell); every door-knob seems to be designed for the pressure of a delicate feminine hand. After a brief reign (for as early as 1763 Grimm writes that everything was then made 'à la grecque') the rococo style gave place to the *Style Louis XVI*, which in France at least always retained delicate and graceful forms. The cabinets of this period (by *Oeben*, *Riesener*, *Beneman*, and others), decorated with the daintiest inlaid designs, are now almost more highly prized than the earlier works by *Cressant* and *Caffieri*.

The earliest and also the greatest painter of the 'Dix-Huitième' is **Antoine Watteau** (1684-1721), who came to Paris in his eighteenth year to assist in the decoration of the Opera House and speedily rose to fame by his representations of '*Fêtes Galantes*'. In his scenes of rural festivals and in his figures from Italian comedy ('Embarkation for Cythera'; 'Gilles'; both in the Louvre) this master is unapproached. In both, he is the faithful mirror of his age, but his magical colouring sheds such a poetic glamour, that we seem to be transported into a fairyland full of roguish grace and pleasant dalliance. His successors, *Lancret* and *Pater*, are skilful and charming artists, but are seldom inspired by even a breath of the poetry of Watteau. The truest representative of the Pompadour epoch is **François Boucher** (1703-70). A study of his numerous pictures in the Louvre is not enough for a proper estimation of this artist, for it is chiefly as a decorative painter, in his ceilings and panels, that he reveals his character. Next to Boucher rank *Fragonard* and *Baudouin*, whose drawings especially are prized. The 18th century was rich in portrait-painters also, the first place being claimed by the pastel painter *Quentin de La Tour* (1704-88), 'the magician', as Diderot calls him. The strikingly lifelike and characteristic portraits by this master are the chief boast of the musée of St. Quentin, his native town; while the charmingly graceful female portraits by *Nattier* are among the attractions of Versailles.

Here also reaction set in early. Boucher himself lived to hear the thundering philippic of Diderot, who re-christened the 'painter of the graces' as the 'painter of demireps'. But this verdict was moral, not æsthetic. Emotionalism was simply the transition from frivolity to the Spartan virtue of the Revolution. Diderot had found a man after his own heart in **Jean Baptiste Greuze** (1725-1805), whose 'Rustic Bride' and 'Prodigal Son' practically synchronized with Diderot's 'Natural Son' and Rousseau's 'Héloïse'. Greuze remains to this day a popular favourite, not, however, on account of these moral pictures with their hard colouring, but on account of his paintings of girls ('The Broken Pitcher'; the 'Milkmaid', etc.), in whose grace there are still traces of the sensuous charm of the preceding epoch. More important as a painter is Greuze's elder contemporary **Jean Baptiste Siméon Chardin** (1699-1779), one of the best painters of still-life that ever lived, an excellent portrait-painter, and an acute, amiable, and original observer of simple domestic scenes ('Grace', the 'Industrious Mother', etc., in the Louvre). The true forerunners of the later classicism were, however, at this period *Vien*, the teacher of David, *Cochin*, and *Hubert Robert*, with his views of Roman ruins.

The rococo style never thoroughly permeated the art of SCULPTURE. *Allegrain*, with his nymphs, and *Clodion*, with his sensuously animated terracotta groups of Bacchantes, Satyrs, and Cupids, touch upon its outskirts in the soft grace and 'morbidezza' of their methods

of treatment but side by side with them stand such artists as *Bouchardon*, the 'French Phidias', with his Grenelle Fountain, which may almost be termed severe. *Pigalle* (1714-85) pays unrestrained homage to the pictorial taste of the period in the tombs of Marshal Saxe (Strassburg) and the Comte d'Harcourt (Notre Dame), as well as in the monument of Louis XV at Rheims, but he also expresses its philosophical ideas in his allegorical compositions, and makes his bow to the antique in the nude statue of Voltaire (p. 290). The amiable *Pajou* (1730-1809) vacillates between antique severity and French grace, between frivolity and sentiment, in his Pluto, Bacchante, and statue of Queen Marie Leszczinska as Caritas (in the Louvre). A similar vacillation is shown by *Falconet*, who may be better studied in St. Petersburg than in Paris. *Lemoyne* (Louvre, Versailles) and *Caffieri* (d. 1792; busts of Rotrou, La Chaussée, J. B. Rousseau, etc.) are admirable portrait-sculptors, but both are far excelled by **Jean Antoine Houdon** (1741-1828), whose seated statue of Voltaire is one of the masterpieces of realistic portraiture. and whose 'Diana' (bronze replica in the Louvre of the original marble in St. Petersburg) is among the most perfect nude figures in modern art.

The transition to classicism was most easily accomplished in ARCHITECTURE. To be convinced that at least in the case of great religious and secular edifices the frivolous fashionable taste was left far behind, we need glance only at the façade of St. Sulpice by *Servandoni* (1733), the portal of St. Eustache by *Mansart de Jouy* (1755), the Ecole Militaire (1756), the buildings on the Place de la Concorde by *Gabriel* (1772), and the Pantheon, begun by *Soufflot* in 1764. The writings of the Jesuit Laugier (1753), the architect Blondel (1756), and the archæologists Mariette and Caylus, and finally and above all the excavations at Pompeii and Herculaneum and the reports of visitors to these spots, speedily assisted the classical tendency to gain a decided victory.

Thus the appearance of **Jacques Louis David** (1748-1825) does not signalize a complete revolution, as was at one time assumed, but the close of a decade of development ('Belisarius', 1781; 'Oath of the Horatii', 1785). His significance lies in the fact that he deduced the logical consequences and elevated them with adamantine strictness into a law of universal application. Individuality was once more repressed, and all art once more reduced to a formula. The fruits of this new Renaissance are before us everywhere to this day. Even the most famous pictures (David's 'Leonidas' and 'Rape of the Sabines') look like painted copies of bas-reliefs. The artist is in touch with us only when he is unfaithful to his own principles, as in the 'Coronation of Napoleon' (Louvre), the sketch of 'Marat after death' (Carnavalet), and his lifelike portraits. It is the same with the architecture of the Revolution and the Empire. 'The Arc de Triomphe du Carrousel', says Saint-Paul, 'is a copy of the arch of Septimius Severus, the

Vendôme Column is a reproduction of Trajan's Column, and the Madeleine is a temple which might be dedicated without alteration to Jupiter Capitolinus'. Grace as such seemed to be banished from art. Greuze and Clodion died in penury, and Fragonard spent his last days in painting large allegorical and decorative pieces.

At first glance the NINETEENTH CENTURY presents the appearance of a veritable chaos. In previous times the architect either adapted the prevailing style to the altered circumstances or developed a new one from it. Now, however, he builds in the Greek style to-day, in the Renaissance to-morrow, or passes unconcernedly from Gothic to baroque. In the same way the painter imitates the Greeks or the Italians, Rubens or Rembrandt, the Pre-Raphaelites or the Japanese. In the realm of sculpture we find ourselves at one time face to face with the most exalted idealism, at another with the most uncompromising realism. Our judgment, too, is rendered all the more difficult because many of the artists still stand so near us in point of time, that we cannot wholly free ourselves from the influence of personal inclinations or antipathies.

In the first quarter of the century the controlling influence in the sphere of PAINTING was that of David. In the year 1800 *Guérin* (d. 1833), the most thorough-going pupil of David, attained an extraordinary success with his 'Marcus Sextus'. Afterwards he devoted himself mainly to the painting of tragic scenes. *Girodet* (d. 1824), it is true, selected romantic subjects (the 'Deluge', 'Burial of Atala'), but adhered to the relief-like execution and statuesque repose of his master. *Gérard* (d. 1837), who appeals to us mainly by his attractive portraits of women, is somewhat freer in style. His 'Cupid and Psyche' naturally excited universal admiration in a generation for whom Canova's group of the same subject was the highest expression of art. *Gros* (d. 1835) passes for a forerunner of romanticism; but the warmer colouring and livelier movement of his battle-scenes do not blind us to his numerous weaknesses. An exceptional position is occupied by *Prud'hon* (d. 1823), who, in his charming 'Psyche' and his dramatic 'Revenge and Justice', produced a novel and pleasing effect by combining the artistic traditions of the 18th century with suggestions borrowed from Correggio.

The first great innovator, the first romanticist properly so called, was *Théodore Géricault* (1791-1824), whose paintings of soldiers and horses announce, still more clearly than his 'Raft of the Medusa', the dawning of a new conception. There is practically no sense in the expression 'Romantic School' unless we translate 'romanticism' as meaning simply 'love of liberty'. A better appellation is SCHOOL OF 1830. The one common bond among the masters of this period, many of whom carried on violent feuds with each other, was their passion for independence. With few exceptions, however, they sought for freedom in form and colour only; they did not dare to take their subjects from the life around them, but

found them in the history and legend of the middle ages, in the pages of the poets (Dante, Tasso, Shakespeare, Goethe, Byron), or in the scenes of the distant Orient. Raphael was the model for one set, Rubens and Veronese for another.

Eugène Delacroix (1798-1863) and **Jean Auguste Dominique Ingres** (1780-1867) are not only the two greatest masters of this period but also represent its opposite poles. For Delacroix every picture assumed the form of a brilliant symphony of colours, so that his enemies asserted that he painted with 'an intoxicated broom'; Ingres, on the contrary, considered that the 'integrity of art' depended upon the drawing. While the former honoured Rubens above all other masters, the latter saw in the great Fleming 'something of a butcher' and held it blasphemy to compare Rembrandt with Raphael. The eternal antithesis between colouring and drawing was, perhaps, never so forcibly emphasized as now. Our taste has decided the controversy in favour of Delacroix. We feel keen admiration for the vigorous colouring of 'Dante's Boat' (1822), the 'Massacre of Chios', the 'Barricade', and the 'Crusaders', and count the paintings of the Palais Bourbon and St. Sulpice as among the greatest monumental works of the century. The 'Apothesis of Homer', on the other hand, leaves us cold in spite of its admirable drawing; the beautiful figures of 'Œdipus' and 'The Source' excite but a half-hearted admiration; and it is only in his portraits that Ingres makes any strong impression on us. Perhaps, however, the time will come when this master will be again accorded a more prominent place.

The fame of *Horace Vernet* (d. 1863), *Paul Delaroche* (d. 1856), *Devéria* (d. 1865), *Couture* (d. 1879), and the other historical painters of the period has paled very considerably. The reconstruction of a historical scene, such as the 'Death of Elizabeth' or 'Raphael in the Vatican', can satisfy us only when the immediate effect causes the artificiality of the process to be forgotten; but none of these masters had the strength to accomplish this. The longest life will doubtless belong to Vernet's pictures of contemporary history at Versailles. Among other masters of the period may be mentioned the somewhat sentimental *Ary Scheffer* (d. 1858); *Léopold Robert* (d. 1835), who died prematurely but not before he had received universal admiration for his cheerful but rather too spick-and-span scenes of Italian life; *Decamps* (d. 1860), who painted glowing pictures of Oriental life and found excellent followers in *Fromentin*, *Marilhat*, and others; and *Chenavard* (1808-95), the author of the philosophical cartoons in the Picture Gallery of Lyons. A special meed of honour must be paid to *Hippolyte Flandrin* (d. 1864), a pupil of Ingres and perhaps the only religious painter of modern times whose works reveal a genuinely pious spirit.

Contemporaneously with this development there arose in France a new conception of landscape painting, the so-called Paysage Intime. The aim was to reproduce the play of light and the atmo-

spheric effects of the fondly noted, thongh often simple motives of one's native land. *Théodore Rousseau* (d. 1867) is *par excellence* the great painter of trees; *Jules Dupré* (d. 1889) depicted nature in her stormy moods; *Charles Daubigny* (d. 1878) loved to paint the peaceful banks of the Oise; *Narcisse Diaz* (d. 1876) revelled in rustling forest glades threaded by glittering beams of sunlight. The greatest poet of this group, generally known as the SCHOOL OF BARBISON, is **Jean Baptiste Corot** (1796-1875). No other painter either before or since has regarded nature with such an intimate and genial gaze. In his pictures the meadows rustle, the birds twitter, the bees hum, and the snnbeams glance and play. Lovely nymphs dance in morning dew to the music of soft-breathing flntes. Other members of the Barbison group are *Constant Troyon* (d. 1865), vying with *Rosa Bonheur* (d. 1899) as the greatest of the French animal-painters, and **Jean François Millet** (1814-1875), the vigorous painter of peasant-life, who incarnates so powerfully the spirit of the text 'in the sweat of thy face shalt thon eat bread'.

Under the Second Empire a number of new tendencies made themselves felt. The historical painters, such as *Sylvestre* and *Luminais* (d. 1896), tickled the jaded palates of their contemporaries with scenes of horror like 'Nero and Locusta'. *Hamon* (d. 1874), *Gérôme* (d. 1904), and the other 'Neo-Greeks' painted genre-scenes in antiqne costume, which allowed them to display their masterly treatment of the nude. *Cabanel* (d. 1889), the more talented *Baudry* (d. 1886; decoration of the Opera House) and *Delaunay* (d. 1891), *Henner* (d. 1905), and the still living *Lefebvre* sought for fame in the most finished portrayal of the female form divine. Contemporary military life was illustrated by *De Neuville* (d. 1885) and *Regnault*, the latter of whom fell in the Franco-German war (1871). The great popular favonrites were, however, *Ernest Meissonier* (1813-91) and *Alfred Stevens* (1828-1906) of Belgium, two painters of the fine and minute who can be confidently ranked with the Dutch masters of the 17th century. The former loved to depict the heroes of his tiny canvases in the more brilliant costume of by-gone days; the latter gave a faithful picture of the dress and manners of the fashionable women of his own time. An important event for the development of art in the following period was the appearance of *Gustave Courbet* (1819-77), who revealed an extraordinary power of realism in his 'Burial of Ornans' and other scenes of common life, as well as pre-eminent colouristic talents in his great 'Studio', bnt who nevertheless did not possess one spark of poetry.

Between 1870 and 1890 fonr artists are specially prominent: *Edouard Manet* (1833-83), *Jules Bastien-Lepage* (1848-84), *Pierre Puvis de Chavannes* (1824-98), and *Gustave Moreau* (1826-98). Manet made a skilful combination of what he learned from Velazqnez and from the Japanese, and in his vigorous portraits and sketches of Paris life became the most zealous protagonist of the

impressionist school, which exerted a deep and beneficial influence in spite of its aberrations. Bastien-Lepage applied the principles of impressionism to his powerful pictures of peasant-life. Puvis de Chavannes adopted the colouring of the primitive Italians and represented an ideal humanity in a series of solemn and broadly conceived mural paintings (Sorbonne, Pantheon, Amiens, Rouen, Poitiers, Lyons, Marseilles). Moreau presented mystic legends in a style of which the delicate colouring glows like a jewel (Musée Morean, Luxembonrg).

A survey of the multiform activity of the PAINTING OF TO-DAY may be obtained in the course of visits to the Hôtel de Ville, the Sorbonne, the Mairies, the Luxembourg, the annual Salons, and the smaller exhibitions. Here we give only a few hints. The academic school, which seeks its end mainly by a conscientious study of form, is represented by *Laurens* (historical paintings), *Detaille* (battle-pieces), *Cormon* (frescoes in the Jardin des Plantes), *Bonnat*, *Carolus Duran*, *Humbert*, *Benjamin Constant*, and others. In the sharpest contrast to these stand the impressionists *Degas*, *Monet*, *Pissarro*, *Renoir*, *Raffaëlli*, and their friends, whose aim is to reproduce a momentary effect (Salle Caillebotte at the Luxembourg, Galerie Dnrand-Ruel). Other representatives of impressionism are *Roll*, *Gervex*, *Rochegrosse*, and the brilliant colourist *Besnard* (Ecole de Pharmacie). *Cazin*, *Billotte*, *Pointelin*, *Ménard*, and others devote themselves to producing melancholy twilight landscapes. *Jules Breton* and *Lhermitte* are attractive delineators of rural life. *Dagnan-Bouveret* and the younger masters, *Cottet*, *Simon*, and *Wéry*, depict the picturesque scenes of Brittany. Symbolism has also found numerous disciples among the younger generation.

To go into the matter of the GRAPHIC ARTS would take us too far afield. Be it enough to chronicle that recent activity in this sphere has been both great and successful, not only in engraving (*Gaillard*, *Waltner*, *Patricot*, etc.), which reproduces the ideas of others, but still more notably in the original arts of etching in black and white or in colours (*Bracquemond*, *F. Rops*, *Legrand*, *Lepère*, *Legros*, *Tissot*, *Raffaëlli*) and lithography (*Fantin-Latour*, *Carrière*; the posters of *Chéret*).

The SCULPTURE of the 19th cent. rnns, on the whole, a course parallel with that of painting. Here also the antique style was at first all-powerful. *Canova*, who made many visits to Paris, was the master whom all admired and imitated. Few sculptors attained anything higher than a frosty correctness. We may name *Chaudet* (d. 1810; 'Paul and Virginia', in the Louvre), *Lemot* (d. 1827; Henri IV. on the Pont Neuf), *Dupaty* (d. 1825; 'Death of Biblis', in the Louvre), the exuberantly fertile *Bosio* (d. 1845), and *Cortot* (d. 1843; 'The Messenger of Marathon'). To the academic school also belongs the once very popular *James Pradier* (1792-1852), known for his Graces at Versailles, his works on the Arc d'Etoileed

and the Molière Fountain, and his Victories at the Dome des Invalides; but this master possesses a certain grace and vivacity of conception which still exercise their charm. Romanticism proper played a very subordinate rôle in sculpture, where the decisive part was undoubtedly that taken by realism. Three masters here stand in the forefront: *Fr. Rude. P. J. David d'Angers*, and *A. L. Barye.* **François Rude** (1784-1855) is the strongest nature of the three; he invariably interests, even if he does not always satisfy us. Most of his creations are tainted with something a little too unquiet, too theatrical. Alongside his most expressive statue of Monge at Beaune stands the restless Ney of the Place de l'Observatoire; his admirable Cavaignac in Montparnasse Cemetery contrasts with the very questionable figure of 'Napoleon awaking to immortality' at Fixin, near Dijon. His most famous work is the 'March Out' on the Arc de l'Etoile, which breathes the most fiery enthusiasm. The 'Fisher Boy' and 'Joan of Arc' in the Louvre also deserve special remark. His religious efforts are the least pleasing ('Baptism of Christ' at the Madeleine). — **Pierre Jean David d'Angers** (1788-1856; thus named from his native town, in contradistinction to the painter J. L. David), unlike Rude, always retains a certain air of sober reality. He has much in common with Rauch, and like him was fond of representing generals in their uniforms and scholars and artists in ideal costume. His busts and medallions occur by the hundred at Père-Lachaise and elsewhere, but it is impossible for us to share the enthusiasm with which they were regarded by his contemporaries. The fame of the great animal sculptor **Antoine Louis Barye** (1796-1875) has, on the other hand, steadily increased. His larger works, such as the 'Lion and Serpent' in the Garden of the Tuileries, have become popular idols; and the original casts of his small bronzes fetch nearly their weight in gold. His most successful followers are *Frémiet* (Jardin des Plantes), *Caïn* (Tuileries), and *Gardet* (Luxembourg, Chantilly, etc.). By far the most eminent pupil of Rude is **Jean Baptiste Carpeaux** (1827-75), who died at a comparatively early age. His 'Triumph of Flora' at the Louvre, his 'Ugolino' at the Tuileries, his vivacious busts, and, most of all, his group of 'Dancing' at the Opera, which is inspired by a truly Bacchic gust of existence, and his 'Quarters of the Globe' on the Fontaine de l'Observatoire assure him one of the highest places in the history of modern sculpture. (The last can be best studied in the models at the Louvre, which clearly reveal the feverish energy of the hand that made them.) With the great public the gentle maidens of his contemporary *Chapu* (1833-91) are still more popular (tomb of Regnault in the Ecole des Beaux-Arts). Among the pupils of David may be mentioned *Carrier-Belleuse*, *Cavelier*, *Maindron*, and *Aimé Millet.*

As we walk to-day through the Luxembourg Gallery, the public parks, the cemeteries, and the exhibitions we find, it is true, much academic conventionality, but there is also abundant evidence of a

strong effort to rise above convention and to permeate works of art with personal feeling, besides a techniqne bronght to a high state of perfection. The most conspicuous sculptors are *Paul Dubois* (1829-1905), whose marvellously finished forms show the influence of the early Ialians; *Falguière* (1831-1900), whose fiery Provençal nature produces such admirable works as the 'Pegasns' of the Square de l'Opéra at the same time as such doubtful productions as the great figure in the Pantheon; and *Mercié* (b. 1845), with his 'Gloria Victis' in the Hôtel de Ville and his 'Quand Même' in the Tuileries Garden. Among the many who might be signalized along with these we name *Ernest Barrias* (d. 1905; 'First Funeral', in the Hôtel de Ville), *Guillaume* (d. 1905; monument to Ingres, in the Ecole des Beanx-Arts), *Crauk* (d. 1906; monument to Adm. Coligny), *Boucher* ('At the Goal', in the Lnxembourg Garden), *St. Marceaux*, and *Puech. Dalou* (1838-1902) was more inclined to adopt the pictorial methods of the 18th century. His latest and much criticized works were the Monument of the Republic (Place de la Nation) and the Monument to Alphand (Avenne du Bois-de-Bonlogne). The extreme of individuality in art is represented by the highly gifted *Auguste Rodin* (b. 1840), whose works, however, are often open to criticism ('The Kiss', 'Victor Hugo', 'Balzac', 'Month of Hell'). *Desbois* and others snggest themselves in the same con: nection. Perhaps the most striking plastic work of modern days is *Bartholomé's* 'Monument aux Morts', in Père-Lachaise. *Roty*, *Chaplain*, *Daniel Dupuis*, and others have brilliantly resnscitated the art of the medallist.

On Architecture a few words mnst suffice. Under the First Empire the classical spirit was snpreme (Madeleine, Exchange), under the Restoration it was relaxed only so far as to allow the addition of the basilica (Notre-Dame-de-Lorette, St. Vincent-de-Paul). Under Louis Philippe, however, a great revival of Gothic took place, headed by *Viollet-le-Duc*, *Lassus*, and others (restorations of Notre-Dame, the Sainte Chapelle, and Pierrefonds; Ste. Clotilde), and this was followed by a general eclecticism. Among the few really original works of the centnry honourable mention may be made of the Ecole des Beanx-Arts, by *Duban;* the church of St. Augnstin, by *Baltard;* the Trocadéro, built by *Davioud* and *Bourdais* in 1878; the church of the Sacré Cœnr, by *Abadie;* and the Opera House, by *Charles Garnier*, the interior of which is especially effective. Viollet-le-Duc's 'Entretiens sur l'Architecture' first broached the important principle that the exterior of a building must indicate its uses and adapt itself to the altered methods of constrnction. The reading-room of the Bibliothèque Nationale, by *Labrouste*, is an admirable example of the adaptation of iron-construction to the needs of a large room.

The Industrial Arts reached the lowest deep of degradation under Louis Philippe, bnt the Count de Laborde's classic report on

the London Exhibition of 1851 induced a great improvement, which at first took the form of a reversion to earlier styles. It was not until later that a really modern industrial art sprang up, in conjunction with the United States, England, and Belgium, and under the influence which the products of Japan began to exert in Paris about 1867. The visitor to Paris will enjoy tracing this development in the works of the pewterer *(Desbois, Baffier)*, the glass-maker (*Gallé* of Nancy), and the potter *(Delaherche, Dalpeyrat, Bigot)*, as well as in furniture, tapestry, textile fabrics, and ornaments *(Lalique)*. This field also is the scene of a varied and promising activity.

PARIS.

PRELIMINARY INFORMATION.

1. Arrival in Paris.

Railway Stations, see p. 31. — On arrival the traveller should hand his small baggage to a porter *(facteur)*, follow him to the exit, where an *octroi* official demands the nature of its contents (see p. xii), and call a cab *(voiture de place)*. The cab then takes its place in the first row, which is reserved for engaged vehicles. After receiving the driver's number *(numéro)*, the traveller, if he has any registered luggage, tells him to wait for it *('restez pour attendre les bagages')*. Hand-bags and rugs should not be left unguarded in the cab, at any rate not without making the driver notice the number of articles, as thefts are not infrequent. — If the traveller prefers to secure his registered luggage before calling a cab he will avoid the slight expense entailed by waiting, but if visiting Paris for the first time he will do well to engage one at once (by the hour; see below). Then, in the event of not finding accommodation at the hotel he has chosen, he can at once proceed to another, incurring little or no increase of fare by so doing.

The *Salle des Bagages (Douane)* is opened 10-15 min. after the arrival of the train. The custom-house examination is generally lenient (comp. p. xii). After it is over the porter conveys the luggage to the cab, receiving 50 c. or more, according to the weight and number of the packages. The *octroi* official has again to be assured that the contents include nothing eatable. As a rule, the through-passenger from England will not be able to leave the station until 20-25 min. after his arrival. If preferred, however, he may tell the porter to carry his hand-baggage direct to one of the hotels near the railway-stations (see p. 10) and return afterwards for his trunk.

The fare *(course)* by *Taximeter Cab* (p. 27) depends on the distance driven, with an addition of 50 c. at night; large articles of luggage, one piece 25 c., two pieces 50 c., three and more pieces 75 c; pourboire 25 c. If the cab has to wait 10 c. are paid for each period of 3 minutes. For *Ordinary Cabs* (Fiacres), see p. 27. The tariff is printed on the 'numéro', see also Appx., p. 46.

At the railway-stations, in addition to the ordinary cabs, LUGGAGE CABS *(Voitures spéciales avec galerie pour bagages)* and RAILWAY OMNIBUSES *(Omnibus de famille)* are generally in waiting, but it is safer to engage them beforehand. The order may run as follows:

(M. le Chef du) Service des Voitures Spéciales or *des Omnibus de famille*, *Gare du Nord* (*de l'Est*, etc.), *Paris. Prière de faire prendre — personnes au train de* (hour of arrival); signature. Telegrams of this nature are forwarded free by any station-master on the route. In ordering these vehicles to a private address for departure from Paris, 4, 6, or 12 hrs. notice (according to the railway-company) must be given.

At the *Gare du Nord* and the *Gare de l'Est* the *Voitures Spéciales* are stationed behind the omnibuses (see the placards); fares, per drive, including luggage, for 4 pers. 2½ fr. by day (6 or 7 a.m. to 12.30 a.m.), by night 3 fr., or when ordered beforehand 3 and 4 fr. *Omnibus de famille:* fares (Gare du Nord), 6 pers. 6 fr., 12 pers. 10 fr., incl. luggage; (Gare de l'Est) for driving to domicile, 3 pers. 3 fr. by day (7 a.m. to midnight), each addit. pers. 1 fr.; by night 4 fr. and 1 fr. For driving from domicile to station, 1-5 pers. 5 fr.; 60 kg. (135 lbs.) of luggage are carried free for 1-3 pers., 100 kg. (225 lbs.) for 4-10 pers; excess 1 c. per kg. — At the *Gare Saint-Lazare*, *Gare Montparnasse*, and *Gare des Invalides* these 'voitures spéciales' cost, for 2 pers., per drive 2 or 2½, per hour 2½ fr. (at night 2½ 3 or 3½ fr.); for 4 pers. 50 c. more in each case; luggage 50 c. for 100 kg. for 2 pers., 200 kg. for 4 persons. 'Omnibus de famille' for 1-6 pers. and 300 kg. (675 lbs.) of luggage 6 fr. by day, 7 fr. by night (12.30 to 6 or 7 a.m.). — At the *Gare du Quai-d'Orsay* or *Gare du Quai-d'Austerlitz* the fares are: 1-2 pers. 3, 3 pers. 3¾, 4 pers. 4½ fr., each. addit. pers. ½ fr. more; 100 kg. of luggage free for 1-2 pers., 150 kg. for 3 or more. — At the *Gare de Lyon* the scale varies from 3 or 4 fr. for 2 pers. to 10 or 15 fr. for 12 pers. according to the 'zone'; 100 kg. of luggage free for 1-2, 200 kg. for 4, 300 kg. for 6 persons.

2. Hotels and Pensions.

Alphabetical List at the end of the Book, after the Index.

The large hotels of the first class, which are among the finest in the world, are, of course, provided with all modern luxuries and comforts, such as electric light, passenger lifts or elevators, steam or hot-water heating, and baths. The charges correspond to the accommodation. Our list includes many other hotels of more modest pretensions, and even of the second class, where good accommodation is found at a more moderate rate. It is, of course, impossible to enumerate them all. The traveller who arrives in Paris in the evening will probably find the best chance of accommodation at one of the large hotels in the centre of the town, such as the Hôtel Continental, Grand-Hôtel, Terminus, Hôtel du Louvre, which have hundreds of rooms. These hotels have also the advantage that one pays for what one consumes at the time, without being bound down to regular meals.

The prices given below have been furnished by the landlords or managers, and refer to one person for one day. Though they doubtless vary somewhat from time to time, they will at least serve as a guide to the class of house one may expect. The double-bedded rooms are invariably the best, and the charge made for them is not always double that for a single room. If desired, breakfast is served in the visitor's own room at an extra charge of 50 c. or more. Luncheon (*déjeuner;* 12 to 2) and dinner (*dîner;* between 6.30 or 7 and 9) are served in the hotels of the first class at separate tables.

In the winter-months (Dec. 1st to about the end of March) prices are lowered at many houses.

The most fashionable hotels are to be found chiefly in the immediate neighbourhood of the Place Vendôme, within the district bounded by the Place de l'Opéra, on the N., the Tuileries Gardens (Rue de Rivoli), on the S., and the Avenue de l'Opéra, on the E. The hotels in and near the Champs-Elysées are pleasant, but rather far from the centre of attractions, though that inconvenience is now mitigated by the *Métropolitain* (p. 30). Outside these fashionable quarters there are many other excellent hotels.

To facilitate a choice we have arranged the hotels mentioned below in various groups. Though the largest and most aristocratic houses have been named first, it has been found impossible to follow any strict order of merit in the arrangement of the list. Thus many hotels in the later sections might with equal propriety appear in the earlier ones; while there are doubtless many deserving houses left entirely unmentioned.

No hotel can be recommended as first-class that is not satisfactory in its sanitary arrangements, which should include an abundant flush of water and a supply of proper toilette paper.

Hotels of the Highest Class. **Hôtel Bristol* and **Hôtel du Rhin*, Place Vendôme 3 and 4-6 (Plan, Red, 18; special plan *II*†), two long established and aristocratic houses, patronized by royalty; suites of rooms (dining-room, drawing-room, 2-4 bedrooms, and bath) 40-120 fr., déj. or D. 12 fr. or à la carte; pension for servants 9 fr. — **Hôtel Ritz*, Place Vendôme 15, admirable cuisine and cellar, with 95 rooms and 65 bath-rooms, R. from 16½ (with bath-room from 26½), B. 2½ fr., déj. & D. à la carte. — **Hôt. Vendôme*, Place Vendôme 1, similar in style to the Bristol and the Rhin, 70 R. from 10, B. 2, déj. 5, D. 8, pens. 15 fr. — **Elysée Palace Hotel* (Pl. R, 12; *I*), Avenue des Champs-Elysées 103-113, 300 R. from 8, B. 2, déj. 6, D. 7, pens. from 20 fr. — **Hôt. de l'Athénée*, Rue Scribe 15 (Pl. R, 18; *II*), near the Opera House, a favourite resort of English and Americans, 150 R. from 8, B. 2, déj. 5, D. 7 fr. — **Hôt. Continental* (Pl. R, 18; *II*), Rue de Castiglione 3, corner of the Rue de Rivoli, opposite the Garden of the Tuileries, 500 R. from 5, B. 1½-2, déj. 5, D. 7 (incl. wine), pens. (in winter only) from 18 fr. — **Grand-Hôtel* (Pl. R, 18; *II*), Boulevard des Capucines 12, adjoining the Opera House, 800 R. from 7, B. 1½, déj. 5, D. 8 (incl. wine), pens. from 18 fr. — **Hôt. Meurice*, Rue de Rivoli 228-230 (Pl. R, 18; *II*), re-opened in 1907, a resort of British and American travellers, with a roof-garden (lift; view), 200 R. from 8, B. 2, déj. 5, D. 7, pens. from 18 fr. — **Hôt. Regina* (Pl. R, 18; *II*), Place de Rivoli 2, 300 R.

† For explanation of references to Plan, see end of the book, before the index of streets. The italicised Roman numerals (*II*) refer to the special or district plans. The streets parallel with the Seine are numbered from E to W., while the numbers of the cross-streets begin at the end next the river; the even numbers are on the right, the odd on the left.

from 6, B. 2, déj. 4, D. 6, pens. from 15 fr. — **Hôt. Chatham*, Rue Daunou 17-19, to the S. of the Place de l'Opéra, an old favourite, 170 R. from 7, B. 1½-2, déj. 4, D. 6 fr. — **Mercédès Hotel*, Place de l'Etoile, Rue de Presbourg 9, frequented by Americans, 80 R. from 10, B. 2, déj. 6, D. 8 fr. — **Langham Hotel*, Rue Boccador 24 (Pl. R, 12; *I*), near the Av. de l'Alma, patronized by Americans, 100 R. from 15, B. 2, déj. 5, D. 8 fr. — **Hôt. Montana*, Rue de l'Echelle 11 (Pl. R, 21; *II*), near the Av. de l'Opéra, 75 R. from 8, B. 2, déj. 5, D. 7 fr.

Hotels of the First Class. In the INNER TOWN (see also p. 5 et seq.): **Hôt. Terminus* (Pl. B, 18; *II*), Rue St. Lazare 110, opposite the Gare St. Lazare, somewhat out of the way for pleasure-visitors, 500 R. from 5½, B. 1½, déj. 5, D. 6 (incl. wine), pens. from 16 fr. — **Gr.-Hôt. du Louvre* (Pl. R, 20; *II*), Rue de Rivoli 172 and Place du Palais-Royal, 400 R. from 5, B. 1½, déj. 5, D. 6 (incl. wine), pens. from 14 fr.

Near the Place Vendôme (Pl. R, 18; *II*): *Hôt. Mirabeau*, Rue de la Paix 8, R. from 5, B. 2, déj. 5, D. 6, pens. from 18 fr., *Hôt. Westminster*, Rue de la Paix 11-13, R. from 6, B. 2 fr., two high-class family hotels; *Hôt. de Hollande*, Rue de la Paix 18-20, 100 R. from 15, B. 2, déj. 5, D. 7 fr., patronized by English, American, and Russian visitors; *Hôt. des Iles-Britanniques*, Rue de la Paix 22, a family hotel, 40 R. from 7 fr., B. 1¾ fr. — To the S. of the Place Vendôme: *Hôt. Castiglione* Rue de Castiglione 12, patronized by English and American visitors, with 20 suites, also 20 R. from 10, B. 2, déj. 5. D. 7 fr.; **Hôt. de Londres*, Rue de Castiglione 5, 100 R. from 6, B. 2, déj. 6, D. 8, pens. from 15 fr. — *Hôt. Brighton*, Rue de Rivoli 218, patronized by the English and Americans, 65 R. from 8, B. 1½, déj. 5. D. 7 fr. — **Hôt. de Lille et d'Albion*, Rue St. Honoré 223, to the N. of the Rue de Rivoli, patronized by the English and Americans, 168 R. from 6, B. 1¾, déj. 5, D. 6, pens. from 16 fr. — *Hôt. de France et Choiseul*, Rue St. Honoré 239-241. — **The Normandy Hotel*, Rue de l'Echelle 7, patronized by the English and Americans, 200 R. from 6, B. 1½, déj. 5 (wine extra), D. 6 (incl. wine), pens. from 15 fr. — To the S.E. of the Place de l'Opéra, excellently situated (Pl. R, 18, 21; *II*): **Hôt. Bellevue*, Avenue de l'Opéra 39, near the Rue des Petits-Champs, 100 R. from 5, B. 1½, déj. 4, D. 6, pens. from 15 fr.; *Hôt. Madison*, Rue des Petits-Champs 48, at the corner of the Av. de l'Opéra, patronized by Americans, 85 R. from 6, B. 2, déj. 4, D. 5, pens. from 14 fr.; *Hôt. des Deux-Mondes*, Avenue de l'Opéra 22, 150 R. from 6, B. 1½, déj. 4, D. 5, pens. from 15 fr. — **Hôt. Scribe*, Rue Scribe 1 (Pl. R, B, 18; *II*), near the Opera House, 140 R. from 7, B. 1½, déj. 4, D. 6 fr. — *Hôt. Bedford*, Rue de l'Arcade 17 (Pl. R, B, 18; *II*), near the Madeleine, 80 R. from 5, B. 1½, déj. 4, D. 6, pens. from 15 fr.

In or near the CHAMPS-ELYSÉES (see also p. 7; frequented by English and Americans): **Hôt. d'Albe*, Avenue des Champs-Elysées

101 and Avenue de l'Alma 55, 120 R. from 10, B. 2, déj. 5, D. 7, pens. from 20 fr.; *Carlton Hotel*, Avenue des Champs-Elysées 119-121, under construction (120 R.). — More to the S., in the direction of the Seine (Pl. R, 12; *I*): **Hôt. de La Trémoille*, Rue de La Trémoille 14 and Rue Boccador 12, 180 R. from 4, B. 2, déj. 5, D. 7, pens. from 11 fr. — Near the Rond-Point (Pl. R, 15; *II*): **Hôt. Meyerbeer*, Rue Montaigne 3, 80 R. from 7, déj. 4, D. 6, pens. from 15 fr.; *Hôt. Powers*, Avenue d'Antin 69, at the corner of the Rue La Boëtie, 90 R., B. 2, déj. 4 D. 5, pens. from 10 fr.

Near the Place de l'Etoile (Pl. B, 12; *I*): *Hôt. Impérial*, Rue Christophe-Colomb 4, 70 R. from 5, B. 1½, déj. 4, D. 5 fr. — **Hôt. Beau-Site*, Rue de Presbourg 4, a fashionable family hotel, 40 R. from 10, B. 2. déj. 7, D. 8-10, pens. from 25 fr.; meals served in private rooms only. — **Hôt. Campbell*, Avenue de Friedland 45-47, 90 R. from 6, B. 1½, déj. 5, D. 6, pens. from 14 fr. — **Hôt. d'Iéna*, Avenue d'Iéna 36-32, near the foot of the street, 200 R. from 4, B. 1½, déj. 5, D. 7, pens. from 12½ fr. — *Hôt. Majestic*, Avenue Kléber 17, under construction (360 R.).

On the LEFT BANK OF THE SEINE: **Palais d'Orsay*, at the Gare du Quai-d'Orsay (Pl. R, 17, *II*; see p. 298), Quai d'Orsay 9, not far from the Louvre, 400 R. from 6½, B. 1½, déj. 5, D. 6 (incl. wine), pens. from 15 fr. (restaurant, see p. 21).

Other Hotels (First and Second Class). The hotels in this section are arranged topographically, and their situation and charges will give a rough idea of their relative excellence. Comp., however, the remarks at pp. 2 and 3.

1. Hotels in the W. Part of the Inner Town.

Between the Place de la Concorde and the Madeleine on the W. and the Palais-Royal and Boul. Montmartre on the E.

Hôtels meublés, see p. 11.

To the S. of the Place Vendôme, in the RUE DE CASTIGLIONE (Pl. R, 18; *II*): No. 6, **Hôt. Métropole*, 60 R. from 5, B. 1½, déj. 4, D. 6, pens. from 15 fr.; No. 7, *Hôt. Dominici*, 100 R. from 5, B. 1½, déj. 3½, D. 5, pens. from 14 fr., English house; No. 11, *Hôt. Liverpool*.

In the RUE DE RIVOLI (Pl. R, 18; *II*), adjoining the Louvre and the Garden of the Tuileries, a favourite English quarter: No. 208, *Hôt. Wagram*, 70 R. from 6, B. 1½, déj. 3½, D. 5, pens. from 14 fr.; No. 202, and Rue St. Honoré 211, **Hôt. St. James et d'Albany*, 200 R. from 4, B. 1½, déj. 3, D. 4, pens. from 11 fr. — In the side-streets between the Rue de Rivoli and the Rue St. Honoré (Pl. R, 18; *II*): *Hôt. de Castille*, Rue Cambon 37, 70 R. from 4, B. 1½, déj. 4, D. 5, pens. from 12 fr.; **Hôt. de la Tamise*, Rue d'Alger 4, 40 R. from 3½, B. 1½, déj. 3, D. 4, pens. from 10 fr.; *Hôt. d'Oxford et de Cambridge*, Rue d'Alger 13, 50 R. from 3½, B. 1½, déj. 3½, D. 4 (incl. wine), pens. from 9 fr.; *Hôt. Tivollier*, Rue du Vingt-Neuf-Juillet 4, 50 R. from 3, B. 1¼, déj. 2½, D. 3, pens. from 8 fr.; *Hôt. de Paris et*

d'Osborne, Rue St. Roch 4, 53 R. from 3, B. 1½, déj. 3, D. 3½ (incl. wine), pens. from 10 fr. — *Prince Albert Hotel*, Rue St. Hyacinthe 5 (Pl. R, 18; *II*), 42 R. from 3½, B. 1½, déj. 3, D. 4 (incl. wine), pens. from 8 fr. — For other hotels near the Louvre, see p. 9.

To the N.W. and N.E. of the Place Vendôme (Pl. R, 18; *II*), between the Avenue de l'Opéra and the Boulevard des Capucines: *Hôt. de Calais*, Rue des Capucines 5, 80 R. from 4, B. 2, déj. 3, D. 4, pens. from 9 fr. — In the Rue Daunou, the first cross-street from the N. end of the Rue de la Paix: No. 4, *Hôt. de Rastadt;* No. 5, *Hôt. de l'Amirauté*, 50 R. from 4, B. 1½, déj. 4, D. 5, pens. from 12 fr.; No. 7, *Hôt. de l'Empire* (American clientèle), 30 R. from 5, B. 2, déj. 4, D. 5, pens. from 14 fr.; Nos. 6-8, *Hôt. d'Orient*, 80 R. from 5, B. 1½, déj. 4, D. 5, pens. from 12 fr. — More to to the E.: *Hôt. Louis-le-Grand*, Rue Louis-le-Grand 2, 40 R. from 3½, B. 1½, déj. 3, D. 4, pens. from 9 fr., good. — In the Rue d'Antin: No. 16, *Hôt. des Etats-Unis*, 60 R. from 3, B. 1¼, déj. 3, D. 4 (incl. wine), pens. from 9 fr.; No. 18, *Hôt. d'Antin*, 36 R. from 3, B. 1½, déj. 3½, D. 4 (incl. wine), pens. from 10 fr.

To the E. of the Avenue de l'Opéra, near the Boulevard des Italiens (Pl. R, 21; *II*): *Hôt. de la Néva*, Rue Monsigny 9, 50 R. from 3 fr., B. 60 c., déj. 3, D. 4 (incl. wine), pens. from 10 fr.; *Hôt. de Manchester*, Rue de Grammont 1, 35 R. from 4½, B. 1½, déj. 3½, D. 4 (incl. wine), pens. from 10 fr.; *Hôt. du Périgord*, Rue de Grammont 2, 50 R. from 4, B. 1½, déj. 3, D. 4 (incl. wine), pens. from 10 fr.; **Hôt. Favart*, Rue de Marivaux 5, opposite the Opéra Comique, 45 R. from 4, B. ¾-1¼, déj. 4, D. 4 fr. (incl. wine).

Near the Place de l'Opéra (Pl. R, B, 18, 21; *II*): **Grand-Hôtel des Capucines*, Boul. des Capucines 37, 70 R. from 5, B. 1½, déj. 4, D. 6, pens. from 12 fr. — In the Boulevard des Italiens: No. 32, and Rue du Helder 6, **Hôt. de Bade*, an old-established house, 200 R. from 5, B. 1½, déj. 3½, D. 5, board 9 fr.; No. 22 (entrance Rue Taitbout 4). *Adelphi Hotel*, 60 R. from 4, B. 1¼, déj. 2½ or 3½, D. 3½ or 5 (incl. wine), board 6 fr.; No. 2 (entr. Rue Drouot 1), **Hôt. de Russie*, 106 R. from 6, B. 1½, déj. 3½, D. 4½, pens. from 15 fr. — On the N. side of the Boul. des Italiens. In the Rue du Helder: No. 8, *Hôt. du Tibre*, 55 R. from 6, B. 1½, déj. 4, D. 5, pens. from 13 fr.; No. 9, *Hôt. du Helder*, 80 R. from 5, B. 1½, déj. 4, D. 5, pens. from 12½ fr., good; No. 11, *Hôt. Richmond*, a family hotel, 60 R. from 5, B. 1½, déj. 3, D. 4, pens. from 12 fr.; No. 16, **Hôt. de l'Opéra*, 50 R. from 4½, B. 1½, déj. 3½, D. 4½ (incl. wine), pens. from 12 fr. — In the Rue Laffitte: Nos. 20-22, *Hôt. Byron*, 50 R. from 3½, B. 1¼, déj. 3½, D. 4 (incl. wine), pens. from 7½ fr.; No. 32, *Hôt. des Pays-Bas*, 32 R. from 4, B. 1¼, déj. 3, D. 3½ (incl. wine), pens. from 12 fr.

To the N.E. of the Place de l'Opéra (Pl. B, 21; *II*): *Hôt. Suisse*, Rue de La Fayette 5, 60 R. from 5, B. 1½, déj. 3½, D. 4½ (incl.

wine), pens. from 10 fr.; *Hôt. Victoria*, Cité d'Antin 10, 40 R. from 5, B. 1¼, déj. 3½, D. 4 (incl. wine), pens. from 9 fr.; *Hôt. St. Georges*, Rue St. Georges 18, 50 R. from 4, B. 1¼, déj. 3½, D. 4 (incl. wine), pens. 12 fr. — Farther on: *Hôt. Franklin & du Brésil*, Rue de Buffault 19, near the Rue de Châteaudun and Rue de La Fayette, 40 R. from 4, B. 1, déj. 3, D. 3 (incl. wine), pens. from 8 fr.

Near the MADELEINE (Pl. R, B, 18; *II*), to the N. of the boulevards. Rue Caumartin: No. 14, **Hôt. de la Grande Bretagne* (English clientèle), 65 R. from 5, B. 1½, déj. 3, D. 4, pens. from 11 or 12 fr.; Nos. 33-35, *Hôt. St. Pétersbourg*, mainly English and American customers, 150 R. from 5, B. 1½, déj. 3, D. 4, pens. from 13 fr. — *Hôt. Sydney*, Rue des Mathurins 50, near the Opera House, 36 R. from 4, B. 1¼, déj. 3, D. 3½, pens. from 8 fr. — *Hôt. Vignon*, Rue Vignon 23, 40 R. from 3½, B. 1½, déj. 3, D. 4 (incl. wine), pens. from 8 fr. — *Hôt. Lartisien*, Passage de la Madeleine 4, 45 R. from 2½, B. 1 or 1¼, déj. 3, D. 3½ (incl. wine), pens. from 8 fr.

To the S.E. of the Madeleine (Pl. R, 18; *II*): *Hôt. Burgundy*, Rue Duphot 8, 80 R. from 3, B. 1½, déj. 3½, D. 4½, pens. from 9 fr.; *Hôt. de la Concorde*, Rue Richepanse 6, 66 R. from 4½, B. 1¼, déj. 3½, D. 4 (incl. wine), pens. from 10 fr.

To the S.W. of the Madeleine (Pl. R, 18; *II*). In the Cité du Retiro (entr. Rue Boissy-d'Anglas 35 and Rue du Faubourg-St-Honoré 30), quietly situated: No. 5, *Hôt. Percy*, 40 R. from 4, B. 1½, déj. 3, D. 4, pens. from 8 fr., good; No. 9, *Hôt.-Pens. Tête*, 40 R. from 3½, B. 1½, déj. 3, D. 4, pens. from 7 fr.; No. 3, *Hôt. de la Cité du Retiro* (English clientèle), family house, 28 R. at 4, B. 1¼, déj. 3, D. 3½ (incl. wine), pens. 7½ fr. — Near the Place de la Concorde and the Champs-Elysées: *Hôt. Vouillemont*, Rue Boissy-d'Anglas 15, 125 R. from 5, B. 1½, déj. 4, D. 6 (incl. wine), pens. from 14 fr.

To the N.E. of the Madeleine (Pl. R, B, 18; *II*): *Hôt. Malesherbes*, Boul. Malesherbes 26, 64 R. from 5, B. 1½, déj. 4, D. 5, pens. from 12½ fr.; *Hôt. de l'Arcade*, Rue de l'Arcade 7, 80 R. from 5, B. 1½, déj. 3, D. 4, pens. from 10 fr., English visitors; *Hôt. Marigny*, Rue de l'Arcade 11, 30 R. from 3½, B. 1¼, déj. 3, D. 3½, pens. from 10 fr.; *Hôt. Buckingham*, Rue Pasquier 32, 45 R. from 3½, B. 1½, déj. 3, D. 3½ (incl. wine), pens. from 8 fr.

2. Hotels in the Champs-Elysées and their Environs.

To the N. of the Rond-Point des Champs-Elysées (Pl. R, B, 15; *II*): *Hôt. Montaigne*, Rue Montaigne 28 & 30, Dutch clientèle, 50 R. from 4½, B. 1½, déj. 3, D. 4, pens. from 12 fr.; *Hôt. Bradford*, Rue St. Philippe-du-Roule 10, 50 R. from 5, B. 1½, déj. 4, D. 5, pens. from 11 fr. — To the S. of the Rond-Point (Pl. R, 12, 15; *I, II*): **Hôt. du Palais*, Cours-la-Reine 28, 100 R. from 4, B. 1½, déj. 4, D. 5, pens. from 10 or 12 fr.

To the W. of the Rond-Point, in the side-streets of the Avenue

de l'Alma (Pl. R, 12; *I*): *Hôt. Grosvenor*, Rue Pierre-Charron 59, frequented by Americans, 48 R. from 5, B. 1½, déj. 3½, D. 4½, pens. from 12 fr.; *Hôt. West End*, Rue Clément-Marot 7, Anglo-American clientèle, 50 R. from 5, B. 1½, déj. 3, D. 4, pens. from 10 fr.

Near the Place de l'Etoile (Pl. R, 12; *I*): **Royal Hotel*, Avenue de Friedland 33, 80 R. from 5, B. 1½, déj. 4, D. 5, pens. from 14 fr.; *The American Hotel*, Av. de Friedland 19, 50 R. from 6, B. 1½, déj. 3½, D. 4, pens. from 9 fr.; *Splendid Hotel*, Avenue Carnot 1bis & 3, 59 R. from 5, B. 1½, déj. 4, D. 5, pens. from 11 fr.; *Hôt. Columbia*, Avenue Kléber 16, 64 R. from 5, B. 1½, déj. 4, D. 5, pens. from 12½ fr.; *Hôt. Beaujon*, Rue de Balzac 8, Anglo-American clientèle, 50 R. from 4½, B. 1½, déj. 2½, D. 3½, pens. from 8 fr. — Farther to the E.: *Hôt. Haussmann*, Boul. Haussmann 192, 34 R. from 2, B. 1, déj. 2½, D. 3 (incl. wine), pens. from 6 fr.

Near the Place des Etats-Unis (Pl. R, 9, 12; *I*): *Hôt. International*, Avenue d'Iéna 60, 80 R. from 5, B. 1½, déj. 4, D. 5, pens. from 10 fr., American visitors; *Hôt. Belmont et de Bassano*, Rue Bassano 30, American family hotel, 45 R. from 6, B. 1½, déj. 3, D. 4, pens. from 10 fr.; *Hôt. Ferras*, Rue Hamelin 32, 50 R. from 4, B. 1½, déj. 4, D. 5, pens. from 10 fr.

3. Hotels in the E. Part of the Inner Town.

To the E. of the Boul. Montmartre, the Rue de Richelieu, and the Rue Drouot.

Hôtels meublés, see p. 11.

In the Boul. Montmartre (Pl. R, 21; *III*): No. 10, *Hôt. Ronceray* (*Terrasse Jouffroy*, see p. 18), 100 R. from 4, B. 1 or 1½, déj. 3, D. 5 (incl. wine), pens. from 11 fr.

To the N. of the Boul. Poissonnière (Pl. R, B, 21; *III*): **Hôt. Paris-Nice Réunis*, Rue du Faubourg-Montmartre 38, 120 R. from 3, B. 1½, déj. 3, D. 4 (incl. wine), pens. from 10 fr.; *Hôt. de la Cité Bergère*, Cité Bergère 4, 50 R. from 3, B. 1¼, déj. 2¾, D. 3½ (incl. wine), pens. from 9 fr.; **Gr.-Hôt. Bergère & Maison Blanche*, Rue Bergère 32-34, 110 R. from 6, B. 1½, déj. 3, D. 4 (incl. wine), pens. from 12 fr.; *Hôt. de Belgique & de Hollande*, Rue de Trévise 7, 60 R. from 3, B. 1¼, déj. 2¾, D. 3½ (incl. wine), pens. from 9 fr.; *Hôt. de Bavière*, Rue Richer 11 and Rue du Conservatoire 17, German visitors, 75 R. from 5, B. 1½, déj. 4, D. 5 (incl. wine), pens. from 12½ fr.; *Cecil Hotel*, Rue du Conservatoire 7, 35 R. from 4, B. 1¼, déj. 2½, D. 3 (incl. wine), pens. 9-14 fr.

In the Boulevard Bonne Nouvelle (Pl. R, 24; *III*): No. 34, *Hôt. Marguery* (restaurant, see p. 19).

To the N. of the Boulevard Bonne-Nouvelle (Pl. R, B, 24; *III*): *Hôt. du Pavillon*, Rue de l'Echiquier 36, 120 R. from 4, B. 1½, déj. 3, D. 4 (incl. wine), pens. from 12 fr., good; *Hôt. Violet*, Passage Violet 11-12, Rue du Faubourg-Poissonnière 36-38, frequented by Germans, 60 R. from 4, B. 1½, déj. 3, D. 4 (incl. wine), pens. from

12 fr., well spoken of; *Hôt. d'Autriche*, Rue d'Hauteville 37, patronized by Germans, 60 R. from 4, B. 1¼, déj. 3½, D. 4½, pens. from 10 fr.

To the S. of the Boulevard Montmartre and near the Bourse (Pl. R, 21; *III*): *Hôt. de Rouen*, Rue Notre-Dame-des-Victoires 13, 42 R. from 3½, B. 1¼, déj. 3, D. 4 (incl. wine), pens. from 8 fr., good; *Hôt. des Colonies*, Rue Paul-Lelong 27, 50 R. from 3½, B. 1¼, déj. 2½, D. 2½ (incl. wine), pens. from 9½ fr.

Near the Bibliothèque Nationale (Pl. R, 21; *II, III*): **Hôt. Louvois*, Square Louvois, 80 R. from 4¼, B. 1½, déj. 3½, D. 4½, (incl. wine), pens. from 12 fr.; **Hôt de Malte*, Rue de Richelieu 63, frequented by the Dutch and Scandinavians, 75 R. from 4, B. 1½, déj. 3, D. 4, pens. from 11½ fr.

Near the Louvre (Pl. R, 20, 21; *II, III*): **Gr.-Hôt. du Palais-Royal*, Rue de Valois 4, to the E. of the Palais-Royal, with a garden on the roof (lift), 80 R., B. 1½, déj. 3, D. 4 (incl. wine), pens. from 12 fr.; *Central Hotel*, Rue du Louvre 40, near the Bourse de Commerce, 300 R. from 5, B. 1½, déj. 3½, D. 4 fr. (incl. wine); *Gr.-Hôt. du Rhône*, Rue Jean-Jacques-Rousseau 5, 110 R. from 3¼, B. 1, déj 2½, D. 3 (incl. wine), pens. from 8 fr. In the Rue Croix-des-Petits-Champs: No. 4, *Hôt. du Globe*, 55 R. from 3½, B. 1¼, déj. 3, D. 3½ (incl. wine). pens. from 8 fr., good; No. 10, *Hôt. de l'Univers et du Portugal*, English visitors, 72 R. from 3, B. 1¼, déj. 3, D. 3½ (incl. wine), pens. from 8 fr.; No. 27, *Hôt. du Levant*, 97 R. from 3½, B. 1¼, déj. 2½, D. 3, pens. from 7 fr. **Hôt. Sainte-Marie*, Rue de Rivoli 83, 60 R. from 3, B. 1¼, déj. 3, D. 4 (incl. wine), pens. from 10 fr. — Farther to the E. (Pl. R, 20, 23; *III, V*): *Hôt. Britannique*, Avenue Victoria 20, patronized by the English, 30 R., B. 1¼, déj. 1½-2, D. 3, pens. from 6½ fr.

In the Place de la République (Pl. R, 27; *III*): **Gr.-Hôt. Moderne*, 400 R. from 4, B. 1¼, déj. 3½, D. 4½ fr.

4. Hotels on the Left Bank of the Seine.

These hotels are less frequented by the pleasure-visitor to Paris. The N. part of the Quartier St. Germain is, however, fairly convenient for the Louvre, while the Quartier Latin is chiefly frequented by students.

In the Quartier St. Germain (Pl. R, 17, 16, 20; *IV*): **Palais d'Orsay*, see p. 5; *Hôtel du Quai-Voltaire*, Quai Voltaire 19, near the Pont des Saints-Pères, 40 R. from 3, B. 1½, déj. 3, D. 3½, board 6 fr.; *Hôt. des Ambassadeurs*, Rue de Lille 45, 32 R. from 4, B. 1, déj. 3, D. 3½ (incl. wine), pens. from 10 fr.: *Hôt. Solférino*, Rue de Lille 91, 36 R. from 3½, B. 1¼, déj. 3, D. 3½ (incl. wine), pens. from 9 fr., good; *Hôt. Jeanne d'Arc*, Rue Vaneau 59, 100 R. from 3½, B. 1, déj. 3, D. 3½ (incl. wine), pens. from 7 fr.; *Hôt. des Saints-Pères*, Rue des Saints-Pères 65, 50 R. from 4½, B. 1½, déj. 3½, D. 4 (incl. wine), pens. from 11 fr., good, *Hôt. du Bon-Lafontaine*, Rue des Saints-Pères 66, 50 R. from 2½, B. 1¼ or

1½, déj. 3, D. 3½ (incl. wine), board 6 fr., these two frequented by the French clergy; *Hôt. d'Orléans-St-Germain*, Rue Jacob 50, 100 R. from 2½, B. 1, déj. 2½, D. 3 (incl. wine), pens. from 7 fr.; *Hôt. du Danube*, Rue Jacob 58, 62 R. from 3, B. 1, déj. 2½, D. 3 (incl. wine), pens. from 8 fr., good; *Hôt. de Seine*, Rue de Seine 52, 38 R. from 3, B. 1¼, déj. 2¼, D. 2¾ fr. (incl. wine).

In the Quartier Latin (Pl. R, 19; *V*): *Hôt. de Suez*, Boul. St. Michel 31, 64 R. from 2½ fr., B. 60 c., déj. 1½, D. 2 fr. (incl. wine); *Hôt. Dacia*, Boul. St. Michel 41, 33 R. from 2, B. 1, déj. 2, D. 2½ (incl. wine), pens. from 7½ fr.

Near the Luxembourg (Odéon; Pl. R, 19, *IV*, *V*): *Hôt. Malherbe*, Rue de Vaugirard 11, 58 R. from 3 fr., B. 60-75 c., déj. or D. 2 (incl. wine), pens. from 7½ fr.; *Hôt. Corneille*, Rue Corneille 5, adjoining the Odéon, 85 R. from 3 fr., B. 1, déj. 2, D. 2½ (incl. wine), pens. from 7 fr.; *Hôt. Regnard*, Rue Regnard 4, 47 R. at 3-3½, B. ¾, déj. 2, D. 2½, pens. 5-7 fr.; *Hôt. St. Sulpice*, Rue Casimir-Delavigne 7, 45 R., B. ¾, déj. 2, D. 2½ (incl. wine), pens. from 7 fr.; *Hôt. du Sénat*, Rue de Tournon 7, 60 R. from 2½, B. 1, déj. 2¼, D. 2¾ (incl. wine), pens. from 7 fr., good.

5. Hotels near the Railway Stations.

Gare du Nord (Pl. B, 24). *Buffet*, with R. from 10 fr. — Opposite the exit: *Hôt. Terminus-du-Nord*, Boul. de Denain 12, 150 R. from 4, B. 1½ fr., restaurant à la carte; *Hôt. Denain* (meublé), Boul. de Denain 6, 60 R. from 4, B. 1½ fr., no restaurant. — In the Rue St. Quentin: No. 31, *Hôt. de la Gare-du-Nord* (meublé), 23 R. from 3, B. 1 fr., no restaurant; No. 37, *Hôt. Cailleux*, 45 R. from 3, B. 1, déj. 3½, D. 4 fr. (incl. wine); No. 40, *New Hotel*, 40 R. from 3, B. 1, déj. 3½, D. 4 fr. (incl. wine).

Gare de l'Est (Pl. B. 24, 27; *III*). Rue de Strasbourg: No. 5, *Hôt. de la Ville-de-New-York*, 30 R. at 3, B. 1, déj. 3, D. 3 (incl. wine), pens. 10 fr. — Boulevard de Strasbourg: No. 72, *Hôt. de Paris*, 50 R. from 3, B. ½-1¼, déj. 2½, D. 3 fr. (incl. wine); No. 74, *Hôt. de l'Europe*, 40 R. from 4, B. 1¼, déj. or D. 2½, pens. from 10 fr.; No. 87, *Hôt. de Champagne & de Mulhouse* (meublé), 37 R. from 2½, B. 1 fr. — *Hôt. du Centre* (meublé), Rue Sibour 4, opposite the church of St. Laurent, 52 R. from 3, B. 1 fr. — *Hôt. de France* (German clientèle), Cité Jarry 3 (entr. Boul. de Strasbourg 67), 36 R. from 2½, B. 1, déj. 3, D. 3½ (incl. wine), pens. from 10 fr. — *Hôt. Caffarel* (meublé), Rue Albouy 46, 40 R. from 3, B. ¾-1 fr.

Gare St. Lazare (*Chemin de Fer de l'Ouest, Rive Droite;* Pl. B, 15, 18, 21, *III*). Opposite the station: *Hôt. Terminus* (see p. 4); *Hôt. de Londres et de New York*, Place du Havre 13-15, 100 R. from 4, B. 1½, déj. 3, D. 4, pens. from 10 fr.; *Hôt. Anglo-Américain*, Rue St. Lazare 113-117, 102 R. from 3, B. 1½, déj. 3, D. 4, board 8 fr.; *Hôt. de Normandie*, Rue d'Amsterdam 4, frequented by the English,

70 R. from 4, B. 1¼, déj. 3, D. 4 (incl. wine), pens. from 12 fr. — Farther on: *Hôt. de Rome*, Rue de Rome 15; *Cosmopolite Hotel*, Rue de l'Arcade 62, 30 R. from 4, B. 1½, déj. 4, D. 5, pens. from 12 fr.; *Hôt. Océanique*, Rue de la Pépinière 17, 36 R. from 5, B. 1¼ or 1½, déj. or D. 3½ (incl. wine), pens. from 12½ fr. — *Hôt. Alexandra*, Rue de la Bienfaisance 16, near St. Augustin, 55 R. from 4, B. 1¼, déj. 3, D. 4 (incl. wine), pens. from 9 fr. — *Hôt. Joubert*, Rue Joubert 3, near the Opera House, 40 R. from 3, B. 1¼, déj. 2¾, D. 3½ (incl. wine), pens. from 9 fr. — *Hôt. Touraine* (meublé), Rue Taitbout 73, at the corner of the Rue de Châteaudun, 27 R. from 3, B. 1¼ fr.

Gare Montparnasse (*Chemin de fer de l'Ouest, Rive Gauche;* Pl. G, 16). *Hôt. de la Marine et des Colonies*, Boul. du Montparnasse 59, 80 R. from 4, B. 1¼, déj. 2½, D. 3 (incl. wine), pens. from 10 fr.

Gare de Lyon (Pl. G, R, 28). *Terminus du Chemin de Fer de Lyon*, Boul. Diderot 19, 45 R. from 4, B. 1½, déj. 4, D. 5 fr. (incl. wine). — *Palym-Hôtel* (meublé), Rue Emile-Gilbert 4, opposite the station, 50 R. from 4, B. 1¼ fr.

Gares d'Orléans. The Hotel at the Gare du Quai-d'Orsay (Pl. R, 17; *II*) is mentioned at p. 5, and is not far from those on the left bank given at the beginning of section 4 (see p. 9).

Hôtels Meublés. In the W. part of the Inner Town (Pl. R, B, 18, 21; *II*): *Hôt. Paris-Centre*, Rue Sainte-Anne 11bis, near the Av. de l'Opéra, 35 R. from 3, B. 1½ fr.; *Maison Meublée* (Andrieux), Boul. des Capucines 25, opposite the Grand-Hôtel, 40 R. from 2½, B. 1½ fr., with restaurant; *Hôt. Laffitte*, Rue Laffitte 38, 35 R. from 3, B. 1¼ fr.; **Hôt. Rossini*, Rue Rossini 16, 50 R. from 3, B. 1 fr.; *Hôt. de France*, Rue d'Antin 22, 40 R. from 3, B. 1¼ fr.; *Hôt. de Berne*, Rue de Châteaudun 30, 35 R. from 3, B. 1¼ fr.; *Hôt. de Sèze*, Rue de Sèze 16, near the Madeleine, 25 R. from 3, B. 1½ fr., with restaurant.

In the E. part of the Inner Town (Pl. R, 21, 24; *III*): *Gr.-Hôt. Doré*, Boul. Montmartre 3, 80 R. from 3½, B. ¾-1½ fr., with restaurant; *Hôt. Beau-Séjour*, Boul. Poissonnière 30. 100 R. from 3, B. 1½ fr., with restaurant; *Hôt. Rougemont*, Boul. Poissonnière 16, 60 R. from 5 fr., with restaurant; *Hôt. de Cologne & de Trévise Réunis*, Rue de Trévise 10-12, 70 R. from 2½, B. 1 fr., well spoken of; *Hôt. Vivienne*, Rue Vivienne 40, near the Bourse, 40 R. from 3½, B. ¾ or 1 fr., with restaurant; *Hôt. des Palmiers*, Rue Grenéta 39, near the Boul. de Sébastopol, 30 R. from 2, B. ¾ fr.

On the left bank of the Seine (Pl. R, 19, 20; *IV, V*): *Hôt. de Londres*, Rue Bonaparte 3, 30 R. from 2, B. 1 fr., with restaurant; *Hôt. d'Isly*, Rue Jacob 29, 45 R. from 2, B. 1 fr., with restaurant; *Hôt. d'Harcourt*, Boul. St. Michel 3, 62 R. from 3, B. 1¼ fr.; *Hôt. Cluny-Square*, Boul. St. Michel 21, 32 R. from 3½, B. 1 fr.; *Maison Meublée M. Vetter*, Rue du Sommerard 9, 40 R. from 2¼, B. ½ fr.; *Hôt. du Midi*, Rue du Sommerard 22, R. from 2 fr.; *Hôt. de Constan-*

tine, Rue Cujas 18, near the Boul. St. Michel, 60 R. from 30 fr. per month, B. 60 c.; *Hôt. du Luxembourg*, Rue de Vaugirard 54, opposite the Luxembourg garden, R. from 3 1/2, B. 3/4 fr.

Hôtels Meublées near the stations, see pp. 10, 11.

Family Hotels and Pensions. These are becoming more and more popular, even for a short stay. — Near the Place de l'Etoile, to the N. of the Av. des Champs-Elysées (Pl. B, 12): *Pens. Taylor*, Av. de Friedland 28 (36 R.; pens. from 8 1/2 fr.); *Hôt. Lord-Byron*, Rue Lord-Byron 16 (45 R.; 10 1/2-12 1/2 fr.; American clientèle); *Hôt. des Champs-Elysées*, Rue de Balzac 3 (35 R.; 8-12 fr.; English and American visitors); *Pens. Townshend*, Rue du Faubourg-St-Honoré 157 (English; 7 R.; 50-70 fr. per week). — To the S. of the Av. des Champs-Elysées (Pl. R, 12, 9; *I*): *Pens. Francis*, Rue Robert-Estienne 3 (22 R.; 6 1/2-10 fr.; Anglo-American clientèle); *Mme. Condat*, Rue Clément-Marot 18 (30 R.; 7-10 fr.): *Bellot-Carol*, Rue Boccador 4 (20 R.; 9-12 fr.); *Mme. Victor Génie*, Rue Marbeuf 6 (5 R.; 9-10 fr.; American visitors); *Mlle. Geoffroy*, Rue Galilée 41-43 (20 R.; 8-14 fr.); *Belloc*, Rue de Belloy 6, near the Av. Kléber (25 R.; 10-25 fr.); *Mme. Carré*, Rue Cimarosa 3, at the corner of Av. Kléber (14 R.; 15-20 fr.); *Mme. Villard*, Av. Kléber 88bis (10 R.; 55-80 fr. per week; frequented by Americans); *Pens. Hawkes*, Av. du Trocadéro 7 (22 R.; 7-12 fr.; Anglo-American clientèle). — At Passy (Pl. R, 8, 5; *I*): *Mmes. Lehman*, Rue Scheffer 10 (10 R.; 50-55 fr. per week); *Mlle. Cardon*, Rue Vital 14 (10 R.; 7-12 fr.; English and American visitors). — To the S.W. and W. of the Place de l'Etoile (Pl. R, B, 9; *I*): *Mme. Blackader*, Rue du Dôme 4 (10 R.; 7 fr.; English clientèle); *Mme. Molinié*, Av. Victor-Hugo 114 (12 R.; from 7 fr.); *Pens. Lamartine* (Chaynes), Av. Victor-Hugo 175 (16 R.; 7-10 fr.); *Mme. de Naudin*, Rue Gustave-Courbet 22 (10 R.; 5-7 fr.); *Pens. Lafayette* (G. Guébin), Rue de la Pompe 38 (10 R.; 7-12 fr.; English visitors); *Mme. de la Ponterie*, Av. de la Grande-Armée 11 (12 R.; 7-12 fr.); *Villa Stella* (Mme. Chailley). Rue Chalgrin 16 (28 R.; 8-14 fr.; English and American visitors); *Mlle. Tison*, Rue Lalo 8, near the Av. du Bois-de-Boulogne (6 R.; 8-10 fr.); *Mme. Ducreux*, Rue Lesueur 10 (7-10 fr.). — To the N.W. and N. of the Place de l'Etoile (Pl. B, 9, 8, 12, 11): *Gargare*, Boul. Pereire 212, near the Av. des Ternes (8 R.; from 8 fr.); *Gaigneau*, Boul. Pereire 175 (14 R.; 6-7 fr.); *Villa St. Georges* (L. Sinet), Rue Demours 6 (27 R.; 6-12 fr.).

Quarters to the N. of the city. Near the Place de Wagram (Pl. B, 11): *Brenzinger*, Boul. Pereire 69 (8 R.; 5-7 fr.). — Near the Place de Clichy (Pl. B, 17, 18): *Richard's Family Hotel*, Rue Darcet 22 (12 R.; from 8 fr. per day, or from 200 fr. per month; American visitors); *Pens. Clairmont* (Edouard Poy), Rue de Calais 16 (14 R.; 9 1/4-15 1/2 fr.; Anglo-American clientèle); *Mlle. Desbleds*, Rue de Turin 26 (6 fr.); *Mme. Alexander*, Rue Ballu 5 (3 R.; 7 fr.; English visitors); *Glatz*, Rue de Clichy 45 (50 R.; 9-12 fr.).

In the centre of the city (Pl. B, R, 18, 21; *II*, *III*): *The Home* (Mlle. Hadamla), Rue Richepanse 15, near the Madeleine (20 R.; 8-15 fr.); *Mme. Doucerain*, Rue Caumartin 12 (10 R.; 7-10 fr.; patronized by the English and Americans); *Le Gal*, Cité Bergère 12, near the Boul. Poissonnière (30 R.; from 6 fr.); *The Marlboro'* (Mme. Wallis), Rue Taitbout 24 (45 R.; 8-10 fr.); *Boizard*, Rue Monthol on 11 (30 R.; 6-8 fr.); *Mrs. Foxon*, Rue de Londres 7.

In the Ile de la Cité (Pl. R, 20; *V*): *Mme. Barbier*, Rue de Harlay 20, near the Palais de Justice (6 R.; 7-8 fr.; Anglo-American clientèle).

On the left bank of the Seine. Near the Hôtel des Invalides (Pl. R, 14; *IV*): *Hôt. Dysart*, Square Latour-Maubourg 4 (60 R.; from 12½ fr.; American visitors). — To the N. of the Luxembourg (Pl. R, 19, 20; *V*): *Mme. Paulier*, Rue de Seine 72 (5 R.; from 7 fr.); *Mme. Rabaliaty*, Rue St. Sulpice 30 (6 R.; 6 fr.); *Hôt.-Pens. de l'Odéon*, Rue de l'Odéon 3 (30 R.; 5-6 fr.; patronized by Americans). — To the W. of the Luxembourg (Pl. R, G, 16, 13; *IV*): *Maison Parisienne* (Mme. Bajou), Rue de Vaugirard 23 (6 R.; 5-8 fr.); *Mmes. Delarue*, Rue d'Assas 7 (10 R.; 35-50 fr. weekly; English and American visitors); *Clément*, Boul. Raspail 140 (8 R.; 6-8 fr.); *Mme. Pécler*, Boul. Raspail 282 (4 R.; 6-7 fr.); *Mme. Krémer*, Rue de Rennes 106bis (5 R.; 8 fr.); *Villa des Dames*, Rue Notre-Dame-des-Champs 79 (40 R.; 8-12 fr.); *Pernotte*, Rue Notre-Dame-des-Champs 117 (12 R.; 5-8 fr. 60 c.); *Mme. Reinburg*, Passage Stanislas 4 (10 R.; from 8 fr.); *Mlle. Bournique*, Rue Vaneau 85 (17 R.; from 6 fr.); *Mme. Poisart*, Rue St. Romain 16. — To the E. of the Luxembourg (Pl. R, G, 19): *Laïlle*, Rue du Sommerard 17 (45 R.; 7-10 fr.); *Mme. Chopard*, Rue de Cluny 11bis (12 R.; 5-8 fr.); *Mlle. L. Guillier*, Rue Valette 21, near the Panthéon (30 R.; 5½-8½ fr.; American clientèle); *Mme. Blondeau*, Rue Gay Lussac 8 (14 R.; from 50 fr. weekly); *Debacq*, Rue des Feuillantines 5 (15 R.; 5-6 fr.).

Résidence Universitaire or *University Hall*, Boul. St. Michel 95 (10 R.; 180-250 fr. monthly), see p. 55. — Lady students are received by *Mrs. Edward Ferris* (Amer.), 97 Boulevard Arago (p. 55), and at the *Franco-English Guild*, 6 Rue de la Sorbonne, from 150 fr. per month (see p. 55).

Furnished Apartments are easily obtained in all the principal quarters of Paris. In winter a furnished room costs 50-100 fr. per month, a small suite of rooms 150-250 fr., according to situation; in summer prices are much lower. In the Latin Quarter a single room may be obtained for 45-50 fr. a month.

3. Restaurants.

Alphabetical list at the end of the Book, after the Index.

Paris is indisputably the cradle of high culinary art. As the ordinary tables d'hôte convey but a slender idea of the perfection to which the art is carried, the 'chefs d'œuvre' must be sought for in the first-class restaurants, where, however, the prices are correspond-

ingly high. The following list endeavours to mention most of the better restaurants in the quarters chiefly frequented by strangers. Even in the more modest establishments, however, which our space forbids us to enumerate, the visitor will often be struck by the dainty and appetizing way in which meals are served.

The *carte des vins* of the more fashionable restaurants exhibits a large variety of wines at comparatively high prices. The table-wine *(vin ordinaire)*, red or white, supplied at other restaurants, and generally somewhat diluted, is of an agreeable flavour. At the smaller restaurants it is often advisable to mix the vin ordinaire with soda-water (*Eau de Seltz*; siphon or demi-siphon) or mineral water (e.g.: *Eau de St. Galmier or Badoit, Vichy-Célestins, Chantilly*, and *Apollinaris*).

In restaurants à la carte the waiter, on demand (*'Garçon, l'addition s'il vous plaît!'*), brings a written bill, and expects a *pourboire* of 8-10 c. for each franc of the amount. If several visits are paid to the same house the effect of a good pourboire is very apparent.

The following list comprises the names of the commonest dishes. The triumphs of Parisian culinary skill, so far as the 'cuisine bourgeoise' is concerned, consist in the different modes of dressing fish and 'filet de bœuf', and in the preparation of 'fricandeaus', 'mayonnaises', and sauces.

1. Potages (Soups).

Potage au vermicelle, vemicelli soup.
Pâte d'Italie, soup with Italian paste.
Potage Julienne, containing finely-cut vegetables.
Potage Paysanne, vegetable broth.
Croûte au pot, broth with pieces of toast.
Bisque, made from crayfish.
Potage Saint Germain, green pea soup.
Purée aux croutons, pea-soup with toast-dice.
Potage Parmentier, potao-soup.
Oseille, soup flavoured with sorrel.
Soupe au choux, soup with bread and cabbage.
Soupe à l'oignon, soup with onion, bread, and grated cheese.

2. Hors d'œuvre.

Anchois, anchovies.
Hareng Saur, pickled herring.
Thon, tunny-fish.
Radis, radishes.
Foie gras, goose's liver.
Huitres, oysters.
Saucisson, sliced sausage.

3. Bœuf (beef).

Boeuf au naturel, or *bouilli*, fresh boiled beef.
Boeuf à la mode, with a brown sauce.
Bifteck, beefsteak (*bien cuit*, well-done; *saignant*, nnderdone).
Entrecôte, resembles a thin rumpsteak.
Châteaubriand, fillet steak.
Filet aux truffes, fillet of beef with truffles.
Rosbif, roast beef.
Aloyau, sirloin of beef.

4. Mouton (mntton).

Gigot de mouton or *de pré-salé*, leg of mutton.
Ragout de mouton or *Navarin aux pommes*, mutton with potatoes and brown onion-sauce.
Selle d'agneau, saddle of lamb.
Rognons de mouton, sheep's kidneys.

5. Veau (veal).

Fricandeau de veau, slices of larded roast-veal.
Blanquette de veau, fricassée of veal.
Foie de veau, calf's-liver.
Veau Marengo, stewed veal with brown sauce.
Escalopes de veau, fried cutlets.
Rognons de veau, veal kidneys (*à la brochette*, roasted on a skewer).
Veau rôti, roast veal.
Tétede veau, calf's-head; *à l'huile* or *à la vinaigrette*, with oil and vinegar; *en tortue*, with a brown sauce.
Ris de veau, sweetbreads.
Cervelle de veau au beurre noir, calf's-brains with browned butter.

6. Porc (pork).
Pieds de porc, pig's trotters.
Porc rôti, roast pork.

7. Volaille (poultry).
Chapon, capon.
Poulet, chicken, prepared in various ways. *Un quart de poulet*, enough for two persons at the large restaurants (*l'aile ou la cuisse?* the wing or the leg? the former being rather dearer).
Croquette de volaille, croquette of fowl.
Canard aux navets, duck with young turnips.
Canard sauvage. wild duck.
Caneton à la presse, duckling cooked on a chafing-dish in presence of the guest, with the juice of the carcase squeezed out by a silver press.
Oie, goose.
Dindon, *dinde*, turkey; *dindonneau*, young turkey; *farci*, stuffed.
Pigeon, pigeon.

8. Gibier (game).
Perdrix. partridge (*aux choux*, with cabbage and sausage-meat).
Perdreaux, young partridges.
Caille, quail.
Filet de chevreuil, roast venison.
Lièvre, hare; *civet de lièvre*. jugged hare.
Sanglier, wild boar.
Lapin de garenne, wild rabbit.

9. Entrées.
Hâchis Portugais, minced meat with poached eggs.
Escargots de Bourgogne, snails.
Grenouilles, legs of frogs.
Vol-au-Vent, light pastry with meat, fowl, oysters, etc.

10. Poisson (fish).
Saumon, salmon; *fumé*, smoked.
Sole, sole (*frite*, fried; *au vin blanc*, with wine sauce; *au gratin*, baked with bread-crumbs).
Limande, dab.
Brochet, pike.
Carpe, carp.
Anguille, eel.
Raie, skate (*au beurre noir*. with browned butter).
Goujon, gudgeon.
Merlan, whiting.
Eperlan, smelt.
Rouget, red mullet.
Maquereau. mackerel.
Truite, trout; *truite saumonée*, salmon-trout.
Matelote d'anguilles, stewed eels.
Morue, cod (*hollandaise*, with potatoes and white sauce).
Moules, mussels.
Ecrevisses, crayfish.
Homard. lobster.
Langouste, sea-crayfish, resembling a lobster.
Crevettes, shrimps.

11. Salades (salads).
Laitue, cabbage-lettuce.
Romaine, long-lettuce.
Chicorée. *Escarole*. endive.
Cresson. water-cress.
Pissenlit, dandelion salad.
Concombre, cucumber.
Cornichons, gherkins.
Pommes de terre à l huile, potato salad (*faire la salade*, make the salad).

12. Légumes (vegetables).
Asperges, asparagus.
Artichauts, artichokes.
Petits pois, green peas (*au beurre*, with butter-sauce; *purée de pois*, mashed peas).
Haricots verts, French beans; *haricots blancs*, *flageolets*, or *soissons*, white beans.
Choux, cabbages; *choux-fleurs*, cauliflowers; *choux de Bruxelles*, Brussels sprouts; *choucroute* sauerkraut (*garnie*. with bacon and sausages).
Aubergine, mad-apple, egg-plant.
Cèpes, *Champignons*, mushrooms.
Pommes, *pommes de terre*, potatoes.
Pommes à ta maitre d'hôtel, potatoes with butter and parsley.
Purée de pommes, mashed potatoes.
Epinards, spinach.
Oseille, sorrel.
Navets, turnips.
Betteraves, beetroot.
Oignons, onions.
Tomates, tomatoes.

13. Entremets (sweet dishes).
Omelettes of various kinds (*au naturel*, *au sucre*, *soufflée*, *aux confitures*, *aux fines herbes*, *au rhum*, etc.).
Beignets, fritters.
Charlotte de pommes, stewed apples.
Crème a la vanille, vanilla-cream.
Gâteau, cake: *gâteau de riz*, a kind of rice pudding.
Glaces, *Parfaits*, *Bombes*, and generally *Timbales* are all names for ices.

14. Dessert.
Pomme, apple; *Poire*, pear; *Fraises*, strawberries; *Pêche*, peach; *Mendiant*, almonds, raisins, etc.
The usual varieties of cheese are:

Fromage (à la crème) Suisse or *Gervais*, *Coeur*, cream-cheese.
Fromage de Gruyère, Gruyère cheese
Fromage de Roquefort. made of a mixture of sheep's milk and goat's milk.
Brie, *Camembert*, *Neufchâtel*, *Pont l'Evêque*, kinds of cheese made in Normandy.

15. WINES.

The following are a few of the finer wines: — Red Bordeaux or Claret: *St. Emilion* and *St. Julien* (2½-4 fr.), *Château Laroze*, *Ch. Latour*, and *Ch. Laffitte* (7-10 fr.). White Bordeaux: *Graves* (1½-3 fr.), *Sauterne* (3-4 fr.), *Château Yquem* (8-12 fr.). — Red Burgundy: *Beaune* (2½-4 fr.), *Pommard*, *Volnay*, *Nuits*, *Corton* (5-9 fr.). *Romanée*, *Conti*, and *Chambertin* (6-10 fr.). White Burgundy: *Chablis* (1½-3 fr.), *Meursault* (4-6 fr.), *Montrachet* (5-10 fr.), and *Hermitage* (6-12 fr.).

Compared with other wines, *Champagne* is less extensively drunk in France than in England.

Vin frappé, wine in ice.

Carafe frappée. carafe of iced water.

The bread of Paris is excellent and has been famed since the 14th century.

a. Restaurants of the Highest Class.

In the most fashionable restaurants meals are served only *à la carte*, and evening dress is usual. The portions are generally so ample that one portion suffices for two persons, or two portions for three. The visitor should, therefore, avoid dining alone. It is even allowable in the case of the more expensive dishes to order one portion for three persons. The waiter is always ready to give information on this point. As a rule, only the principal '*plats*' are priced in the bill of fare. The '*hors d'œuvre*' placed on the table at the beginning of a meal, while the soup is being prepared, generally add 1-2 fr. per head to the bill, if not expressly declined. The exquisite fruit offered for dessert is also a costly luxury, as much as 3-5 fr. being sometimes charged for a single peach or pear. Various 'specialties' and rarities are also very expensive. — The restaurants mentioned immediately below enjoy the highest reputation for their cuisine and cellar. The bill for a small dinner for three persons, consisting of soup, fish, roast, salad, sweet, and dessert, with a couple of bottles of fair wine, will probably amount to at least 40-50 fr.

IN THE CENTRE OF THE CITY (Pl. R, 18, 21; *II*): **Paillard*, Rue de la Chaussée-d'Antin 2 and Boul. des Italiens 38 (see p. 212); **Hotel Ritz* (p. 3), Place Vendôme 15; **Café de Paris*, Avenue de l'Opéra 41, W. side; **Durand*, Place de la Madeleine 2, E. side; **Larue*, Place de la Madeleine 3, W. side; **Café de la Paix*, Boul. des Capucines 12, N. side; **Voisin*, Rue St. Honoré 261 and Rue Cambon 16, **Café Anglais*, Boul. des Italiens 13, S. side, **Henry*, Rue St. Augustin 30, three long-established houses; **Maire*, Boul. St. Denis 14 and Boul. de Strasbourg 1 (Pl. R, 24; *III*); **Café Riche*, Boul. des Italiens 16, N. side. — The **Restaurant Prunier*, Rue Duphot 9, to the S. of the Madeleine, is famous for its oysters (closed in summer).

The restaurants in the CHAMPS-ELYSÉES and the BOIS DE BOULOGNE are chiefly frequented in summer. — Champs-Elysées (Pl. R, 15; *II*): S. side, **Restaurant Ledoyen*; N. side, **Restaurant des*

Ambassadeurs (see p. 41); **Pavillon de l'Elysée* (p. 75); **Laurent*, Carré Marigny, Avenne Gabriel; **Ermitage* (formerly *Chevillard*), Rond-Point des Champs-Elysées 4. — Bois de Boulogne: **Pavillon d'Armenonville* (Pl. B, 6), between the Porte Maillot and the main entrance of the Jardin d'Acclimatation, pleasantly situated (p. 236); **Pavillon Royal*, near the lakes; **Café de Madrid*, by the Porte de Madrid (p. 238); **Restaurant Paillard*, at the Pré Catelan (p. 237).

b. Other Restaurants.

The following list contains many restaurants nearly or quite as good as those above mentioned, along with others of a less pretentious character. Visitors may join the table d'hôte at any of the large hotels, without being a guest there.

The *Restaurants à la Carte* are generally more expensive than the *Restaurants à Prix Fixe*, the prices of which are generally posted up outside and are inclusive of table-wine. The viands at the latter are nsually good and the portions adequate, and the choice, though more restricted than at the *à la carte* honses, affords a greater variety than table d'hôte meals. Being run on economical lines, they can supply lnncheons or dinners for 1-3 fr. or more, of very fair quality though perhaps not always so well served as in a hotel. Such houses are marked in onr list with the prices.

The *Bouillons Duval*, *Bouillons Boulant*, etc., are restanrants à la carte of a cheaper kind, managed in a peculiar way. The food is generally good bnt the portions are rather small, and the cost of a meal can scarcely be less than $2^1/_2$-3 fr. (25 c. extra for a napkin). The gnests are waited on by women. These honses are very popular with the middle and even upper classes, and may without hesitation be visited by ladies. Each guest on entering is fnrnished with a card *(fiche)*, on which the acconnt is afterwards marked. A fee (see p. 14) is left on the table for attendance; the bill is then paid, either at the desk or throngh the waitress, and receipted, and is finally given up to the 'contrôleur' at the door. The *Bouillons Chartier*, where the waiting is done by men, are plainer and cheaper.

Among the *Brasseries* and *Tavernes* in our list some are elegant establishments à la carte, while others (charges indicated) have fixed prices. The tobacco-smoke in the latter is sometimes objectionable.

Déjeuner is generally served between 11.30 a.m. and 1.30 p.m.; *Dinner (dîner)* between 6.30 and 9 p.m. At other hours little can be had except cold viands.

1. Restaurants in or near the Boulevards.

The establishments of the highest class are mentioned at p. 16.

We begin at the Place de la Concorde and follow the Boulevards from W. to E. — In the Rue Royale (Pl. R, 18; *II*). W. side: No. 3, *Maxim's*, an elegantly fitted up restaurant, with an American bar and a hotel, frequented mainly at night (for gentlemen only);

No. 25, *Taverne Royale* (Munich beer), similar to the preceding; No. 21, **Weber* (English beer). — *Grand-Vatel*, Rue St. Honoré 275. — Place de la Madeleine, W. side: No. 9, **Lucas (le Grand)*, first-class; E. side: No. 10, *Bouillon Duval*. — **Lucas (le Petit;* Taverne Anglaise), Rue Boissy-d'Anglas 28 (entr. in the adjoining passage).

Boulevard de la Madeleine (Pl. R, 18; *II*): N. side, No. 8, **Restaurant de la Madeleine* (Viel), first-class.

Boulevard des Capucines (Pl. R, 18; *II*). S. side: No. 39, *Bouillon Duval;* No. 35, *Bouillon Boulant;* No. 3, *Restaurant Julien*, first-class. N. side: No. 14, *Grand-Café;* No. 4, *Café Américain*, similar to Maxim's (see p. 17). — Avenue de l'Opéra: No. 26, *Taverne de l'Opéra* (p. 24); No. 31, *Brasserie Universelle* (p. 24), well spoken of; same No., *Bouillon Duval*. — To the E. of the Av. de l'Opéra: *Drouant*, Rue St. Augustin 33 (entr. from Rue Gaillon), popular. — To the right behind the Opera House: *Sylvain*, Rue Halévy 12 and Chaussée-d'Antin 9, good. — *Restaurant Italien*, Passage de l'Opéra 23-25 (Italian cuisine).

Boulevard des Italiens (Pl. R, 21; *II*). N. side: No. 20, *Taverne Laffitte* (p. 81); No. 14, *Taverne Pousset* (p. 24). S. side: No. 29, *Bouillon Duval;* No. 15bis, **Noël-Peters*, Passage des Princes 24-30, near the Rue de Richelieu, first-class; No. 7, *Restaurant Franco-Italien;* Nos. 1-3, **Café Cardinal*, first-class. — To the S. of the Boul. des Italiens: *Café-Restaurant du Grand U*, Rue de Richelieu 101 (once frequented by Gambetta; a great resort of deputies), well spoken of; *Restaurant Gauclair*, Rue St. Marc, at the corner of the Rue de Richelieu.

Boulevard Montmartre (Pl. R, 21; *III*). N. side: No. 20, *Restaurant Viennois* (Spiess); No. 18, *Brasserie Zimmer* (p. 24); No. 16, *Taverne Mazarin* (déj. 3 fr., D. à la carte); Nos. 10-12, in the Passage Jouffroy, *Restaurant de la Terrasse Jouffroy* (déj. 3, D. 5 fr.; hotel, see p. 81), *Restaurant du Rocher* (déj. 1½, D. 2¼ fr.), *Dîner de Paris* (Chartier); No. 8, *Restaurant de Vichy* (déj. 3 fr., incl. coffee, D. 3½ fr.), good; Nos. 8-6, *Brasserie Muller et Blaisot* (p. 24); No. 2, *Table-d'Hôte Blond* (déj. 1½, D. 2 fr.). S. side: No. 21, *Bouillon Duval;* No. 1, *Bouillon Boulant;* No. 21, in the Passage des Panoramas, *Restaurant Beaugé*. — To the N. of the Boul. Montmartre: *Restaurant Lapré*, Rue Drouot 24; *Restaurant du Filet-de-Sole*, Rue du Faubourg-Montmartre 15; *Grande Taverne* (p. 24), same street No. 16; *Bouillon Duval*, same street No. 48 and Rue La Fayette 52; *Bouillon Duval*, Rue La Fayette 63. — To the S. of the Boul. Montmartre: *Restaurant Moderne*, Rue Vivienne 45 (D. 2 fr.); **Champeaux*, Place de la Bourse 13, first-class, with summer and winter gardens (D. 6 fr. and à la carte); *Bouillon Duval*, Rue du Quatre-Septembre 1; *Restaurant de la Ville-de-Paris*, Rue Montmartre 170 (déj. 1¾, D. 3fr.); *Martin's Luncheon Bar*, near the Exchange (déj. 3 fr.).

Boulevard Poissonnière (Pl. R, 21; *III*). N. side: No. 32, *Taverne Brébant*, at the hotel of that name; No. 24, *Restaurant Gazal*

(déj. 2, D. 3 fr.); No. 16, **Restaurant Rougemont*, at the corner of the Rue Rougemont, first-class. S. side: No. 11, *Bouillon Duval*; No. 9, *Restaurant de France*.

BOULEVARD BONNE-NOUVELLE (Pl. R, 29; *III*). N. side: No. 42bis, *Restaurant Vaty* (déj. 2-2½ fr.); Nos. 34-38, **Restaurant Marguery*, adjoining the Théâtre du Gymnase, first-class, frequented by merchants (hotel, see p. 8); No. 26, *Restaurant Bonne-Nouvelle* (déj. 1 fr. 60 c., D. 2 fr.). S. side: Nos. 37-35, *Brasserie Muller et Blaisot* (p. 24); No. 31, *Ducastaing* (3 fr.; p. 24). — To the N. of the Boul. Bonne-Nouvelle: *Restaurant Viennois* (Widermann), Rue d'Hauteville 5 (Viennese cuisine).

2. Restaurants near the Jardin des Tuileries and the Louvre.

In the RUE DE RIVOLI (Pl. R, 18, 20; *II*): **Restaurant de l'Hôtel Continental* (p. 3), Rue de Castiglione 3, at the corner, handsomely fitted up, with café (déj. 5, D. 7 fr., incl. wine); No. 172, corner of the Place du Palais-Royal, **Restaurant du Grand-Hôtel du Louvre* (p. 4; déj. 5, D. 6 fr., incl. wine); No. 194, at the corner of the small Place de Rivoli, *Bouitton Duval*. — In the Place du Théâtre-Français: *Restaurant Detpuech* (déj. 2, D. 3 fr.). — In the Rue St. Honoré (Pl. R, 20; *II*): No. 202, in the Place du Palais-Royal (1st floor), *Restaurant Léon* (déj. 1½, D. 2, with a glass of champagne 3 fr.), good; No. 196, *Restaurant Reneaux-Perdrier* (déj. or D. 1¾ fr.), good; No. 166, *Grand Bouillon Bastide*, nearly opposite the Magasins du Louvre — *Café-Restaurant des Négociants* (déj. or D. 3 fr.), Rue du Louvre 42 (Pl. R, 20; *III*), near the Bourse de Commerce, good.

PALAIS-ROYAL (p. 88; Pl. R, 21, *II*). In the first half of the 19th century the restaurants here were the most fashionable in Paris. Their importance has, however, long since disappeared, though their proximity to the Louvre still attracts a number of strangers. — Galerie Montpensier (W. side of the garden), from S. to N.: Nos. 9-12, *Café Corazza-Douix* (Delabre), first-class; No. 23, *Restaurant de Paris* (L. Catelain; déj. or D. 1¾-2 fr.). — Galerie de Valois, (E. side, near the Rue des Petits-Champs): No. 105, 1st floor, *Table-d'Hôte Philippe* (déj. 1 fr. 60, D. 2 fr. 10 c.); Nos. 106-111, *Véfour Jeune* (déj. 3, incl. coffee, D. 4 fr.; also à la carte), well spoken of.

TO THE W. OF THE PALAIS-ROYAL (Pl. R, 21; *II*). Rue de Richelieu: No. 47, *Restaurant des Dames-Seules* (déj. on the 1st floor 90 c.); No. 49, *Restaurant Gittard* (déj. 1¾, D. 2½ fr.).

TO THE E. OF THE PALAIS-ROYAL (Pl. R, 21, 20; *II, III*): **Au Boeuf à la Mode*, Rue de Valois 8 (for suppers after the Théâtre Français; see p. 88); **Bouilton Duval*, Rue Montesquieu 6 (the chief and the best house of this company, p. 17, and the only one with male waiters); *Ferdy's Restaurant* (English and American Bar), Rue des Petits-Champs 45. — Between the Palais-Royal and the Bibliothèque Nationale: *Bouillon Chartier*, Rue des Petits-Champs 15.

3. Restaurants in the Champs-Elysées and the Bois de Boulogne.

The establishments of the highest class are mentioned at p. 16.

In or near the CHAMPS-ELYSÉES: *Restaurant du Rond-Point* (formerly *Taverne du Cirque*), at the Rond-Point, Avenue Matignon 1; **Restaurant d'Albe*, Avenue des Champs-Elysées 101, higher up on the left, at the corner of the Avenue de l'Alma (déj. 4-5, D. 6-7 fr.); *Restaurant du Palace Hotel* (p. 3), farther up. — In the Place de l'Alma (Pl. R, 12; *I*): No. 2, *Café-Restaurant du Rocher* (déj. 2½, D. 3 fr.). — In the Place du Trocadéro (Pl. R, 8, 9; *I*): No. 2, *Café-Restaurant du Coq*. — *Restaurant Carron*, Av. Victor-Hugo 27 (Pl. R, 9).

In or near the BOIS DE BOULOGNE. Avenue de la Grande-Armée: No. 74, *Restaurant de la Terrasse* (Dehouve), near the end; No. 79, *Café-Restaurant Joli-Séjour* (déj. 2½, D. 3 fr.); No. 81, *Brasserie Excelsior*; No. 85, *Brasserie de l'Espérance* (déj. 3, D. 3½ fr.). Avenue de Nenilly: No. 25, *Restaurant Gillet*, near the Porte Maillot, with café (prices displayed); No. 93, *Café Dehouve Jeune* (Rue d'Orléans; déj. or D. 2½ fr.). *Chalet du Touring-Club*, near the Porte Maillot (déj. 5 fr., D. à la carte); *Café-Restaurant of the Jardin d'Acclimatation* (p. 239; déj. 5, D. 6 fr. in summer, à la carte in winter); *Café de la Cascade*, near the Cascade (p. 237), first-class; *Café des Pavillons-Chinois*, near the Porte Dauphine (p. 235); *Café-Restaurant de l'Ile*, in the lower lake (p. 237); *Chalets du Cycle*, behind the Longchamp race-course (p. 237), near the Pont de Suresnes, a favourite resort of cyclists.

4. Restaurants to the E. and N.E. of the Louvre, as far as the Bastille and the Place de la République.

The following restaurants are convenient for visitors to the Hôtel de Ville, the Musée Carnavalet, the Conservatoire des Arts et Métiers, etc.

TO THE E. OF THE LOUVRE, towards the Place de la Bastille: *Bouillons Duval*, Rue du Pont-Neuf 10, Rue de Rivoli 47, and Rue St. Antoine 3; *Brasserie Dreher*, Rue St. Denis 1 (Place du Châtelet); *Taverne Zimmer*, at the Châtelet Theatre; *Taverne Gruber*, Boul. Beaumarchais 1, near the Place de la Bastille (D. 3 fr., with coffee).

TO THE N.E. OF THE LOUVRE, towards the Place de la Républiqne: *Bouillons Duval*, Rue de Turbigo 45 (near the Rue St. Martin), and Place de la République 17; *Bouillon Chartier*, Rue du Temple 31-33; *Bonvalet*, Boul. du Temple 29-31 (déj. 2¾, D. 3½ fr.; also à la carte). — Boulevard St. Denis: Nos. 11 and 26, *Bouillons Duval*. — Boulevard St. Martin: No. 15, *Restaurant du Cercle* (déj. 1¾, D. 2½ fr.); No. 55, *Restaurant de la Porte-St-Martin* (déj. 1 fr. 70 c., D. 3 fr.). — *Lecomte*, entrance Rue de Bondy 48-50, on the N. side of the Boul. St. Martin (déj. 2½, D. 3 fr., with coffee; also à la carte), good. — *Aux Merveilles des Mers*, at the corner of the Avenue and Place de la République.

5. Restaurants near the Gares St. Lazare, du Nord, de l'Est, and de Lyon, and near the Butte Montmartre.

Gare St. Lazare (Pl. B, 18; see p. 213): *Railway Refreshment Rooms*, adjoining the Cour du Havre; **Restaurant du Terminus*, at the hotel (p. 4; déj. 5, D. 6 fr., incl. wine); **Restaurant de Rome (Garnier)*, Place du Havre 17, first-class; *Blottier*, at the corner of the Rue St. Lazare and the Rue d'Amsterdam; *Café Scossa*, Rue de Rome 14 (déj. 2½, D. 3 fr.); *Restaurant de l'Europe*, Rue Pasquier 44 (déj. 1 fr. 90, D. 2 fr. 25 c.); *Restaurant Moderne*, Rue du Havre 11 (déj. 2, D. 2½ fr.); *Restaurant du Havre*, Rue St. Lazare 109 and Place du Havre (déj. 1¾, D. 2 fr.); *Bouillons Duval*, Rue du Havre 12 and 14, and at the corner of the Rues de Rome and de la Pépinière; *Au Régent*, Rue St. Lazare 100 (déj. 1 fr. 60 c., D. 2 fr.). — *Brasserie Mollard* (Munich beer), Rue St. Lazare 115-117.

Gare du Nord (Pl. B, 24; see p. 209): *Railway Refreshment Rooms*, to the right on the façade side; *Lequen*, Boul. de Denain 9; *Restaurant des Départs (Barbotte)*, Rue de Dunkerque 25, opposite the station, good; *Bouillon Duval*, Boul. Magenta 101, at the corner of the Rue La Fayette.

Gare de l'Est (Pl. B, 24; see p. 209): *Restaurant Schaeffer*, at the Hôtel Français, Rue de Strasbourg 13, good; *Bouillon Duval*, Rue de Strasbourg 6; *Bouillon Chartier*, Rue de Strasbourg 8.

Gare de Lyon (Pl. G, 28): **Railway Refreshment Rooms*, at the end of the Boul. Diderot, 1st floor (see p. 182; D. 5 fr.).

Near the Butte Montmartre: *Bouillon Boulant*, Rue de Douai 22, corner of the Rue Duperré, near the Boul. de Clichy; *Restaurant de l'Hippodrome*, at the Hippodrome (p. 43), at the corner of the Rue Caulaincourt and the Boul. de Clichy, closed in summer (déj. 2½, D. 2¾ fr.). — In and near the Place Pigalle (Pl. B, 20) are various establishments in the style of Maxim's (p. 17), much frequented after the theatres.

6. Restaurants on the Left Bank.

In the Quartier St. Germain (Pl. R, 17, *II*, *IV*; see p. 288): **Restaurant de l'Hôtel du Palais-d'Orsay* (p. 5; 1st floor), first-class (déj. 5, D. 6 fr., incl. wine), less expensive but equally good on the groundfloor (déj. 3, D. 4 fr., incl. wine). — In the Boulevard St. Germain: No. 262, *Café-Restaurant de la Légion-d'Honneur* (déj. 2½, D. 3 fr.); No. 170, *Bouillon Duval*; No. 100, *Bouillon-Restaurant des Ecoles-Réunis* (Chartier); No. 90, *Bouillon St. Germain* (déj. 1 fr. 60 c., D. 2 fr.). — *Restaurant Ste. Clotilde*, Square Ste. Clotilde 1, unpretending (déj. 1 fr. 60 or 2 fr. 10 c., D. 1¾ or 2¼ fr.). — *Bouillon Duval*, Rue de Sèvres 67.

Near the Gare Montparnasse (see p. 335; Pl. G, R, 16): **Café-Restaurant Lavenue*, Rue du Départ 1, to the left of the station, first-class. In the Rue de Rennes: No. 171, *Café-Restaurant de Versailles*, opposite the station (déj. 2½, D. 3 fr.); No. 161, *Restaurant Léon*

(déj. 1 fr. 30 c., D. 3 fr.); No. 146, *Restaurant de Bretagne* (déj. 2½, D. 3 fr.). *Taverne de la Brasserie Dumesnil Frères*, Boul. du Montparnasse 73 (déj. 3, D. 3½ fr.; also à la carte).

In or near the Quartier Latin (p. 269; Pl. R, 19, *V*): *Taverne du Palais*, Place St. Michel 5 (déj. 2½, D. 3 fr.); **Lapérouse*, Quai des Grands-Augustins 51, near the Pont-Neuf; *Restaurant des Sociétés Savantes*, Rue Danton 8, near the Boul. St. Germain (déj. 3, D. 4 fr.). — Boulevard St. Michel: E. side, No. 25, *Café-Restaurant Soufflot;* opposite, *Café-Restaurant Vachette;* No. 61, *Restaurant Moret* (déj. 1 fr. 15, D. 1 fr. 60 c. and 2 fr.); No. 63, at the corner of the Rue Soufflot, *Taverne du Panthéon*, good; W. side, No. 26, *Bouillon Duval;* No. 34, *Bouillon Boulant.* — *Restaurant Germain*, Rue Cujas 22, corner of the Boul. St. Michel (déj. 1¼, D. 1 fr. 60 c.). — Near the Luxembourg: **Foyot*, Rue de Vaugirard 22bis and Rue de Tournon 33, first-class, much frequented after the performances in the Théâtre de l'Odéon; *Café-Restaurant Voltaire*, Place de l'Odéon 1 (déj. 3, D. 4 fr.). — *Taverne de Lorraine*, Rue du Sommerard 33, adjoining the Musée de Cluny (patronized by students; à la carte only).

In the vicinity of the Jardin des Plantes (Pl. G and R, 22, 25, *V;* see p. 326): **Restaurant de la Tour-d'Argent*, Quai de la Tournelle 15 and Boul. St. Germain, first-class; *Café de l'Arc-en-Ciel*, Bonl. de l'Hôpital 2, opposite the station (à la carte and à prix fixe; D. 3 fr.).

4. Cafés. Brasseries. Pastry Cooks. Tea Rooms.

Cafés form one of the great features of Parisian life. An hour or two may be pleasantly spent in sitting at one of the small tables with which the pavements in front of the cafés on the Boulevards are covered on fine evenings, and watching the passing throng. Most of the Parisian men spend their evenings at the cafés, where they partake of coffee, liqueurs, and beer, meet their friends, read the newspapers, or play at billiards (50 c.-1 fr. 20 c. per hr.) or cards. The cafés on the Grands Boulevards, however, with the exception of the Grand Café in the Bonl. des Capucines, generally have no billiard-tables. Letters may also be conveniently written at a café, the waiter furnishing writing-materials on application (*'de quoi écrire, s'il vous plait'*; fee). Most of the cafés are well furnished with French newspapers, but foreign journals are scarce. As a rule the cafés are open until 1 a.m., some even longer.

The best cafés may with propriety be visited by ladies, though Parisiennes of the upper class rarely patronize them. Some of those on the N. side of the Boulevard Montmartre should, however, be avoided, as the society there is far from select. — A good band plays in the evenings at many of the cafés and brasseries, especially at those on the boulevards. *Cafés-Concerts*, see p. 41.

When coffee is ordered at a café in the early forenoon the waiter usually brings a large cup, which, with roll and butter, costs 3/4-1 1/2 fr. (waiter's fee 10 c.). In the afternoon the same order produces a small cup or glass (*un mazagran*) of *café noir*, which costs 40-75 c (iced coffee from 60 c.; waiter 10 c.). Milk (*créme*) is generally offered at the same time. A bottle of cognac is frequently brought with the coffee unordered, and a charge made according to the quantity drunk. At the more fashionable cafés a petit verre of *cognac*, *kirsch*, *rhum*, *curaçao*, or *chartreuse* costs 30-60 c., *fine champagne* 60 c.-1 fr. — The prices of the 'consommations' are generally marked on the saucers on which they are served.

Tea costs 3/4-1 fr., more with roll and butter (*thé complet*). Déjeuner may be obtained at nearly all the cafés for 2 1/2-3 fr., and cold meat for supper.

Beer may also be procured at most of the cafés. *un bock*' costing 30-40 c.; the measure, however, is smaller than at the 'brasseries'. English beer costs 1-1 1/2 fr. a bottle.

Liqueurs (40-75 c.), diluted with water, are largely consumed as '*apéritifs*' or 'appetizers' before meals. Among these are absinthe, vermouth, menthe (white or green), bitters or amers, anisette, and quinquina. — *Sirops*, or fruit-syrups, diluted with water, are to be had in various flavours; *e.g.* sirop de groseille, de framboise, de grenadine, orgeat (prepared from almonds), etc. Lemon-squash ('un citron pressé'), sorbet (water-ice), and ices (half 75 c., whole 1 1/4-1 1/2 fr.) are also frequently ordered.

We here mention a very small selection of the thousand cafés that Paris contains.

Grands Boulevards (see also 'Brasseries'). — Place de la Madeleine 2, *Café Durand*, also a restaurant, like many others of those mentioned below. — Boulevard des Capucines. N. side: No. 14, *Grand-Café;* No. 12, *Café de la Paix* (foreign newspapers); No. 4, *Café Américain* (see p. 18). S. side: No. 3, *Café Julien;* No. 1, *Café-Glacier Napolitain.* — Boulevard des Italiens. S. side: Nos. 1-3, *Café Cardinal.* N. side: No. 16, *Café Riche* (restaurant, see p. 16). — Boulevard Montmartre. N. side: No. 16, *Café Mazarin*, etc. S. side: No. 9, *Café des Variétés*, patronized by actors and journalists; No. 5, *Café de Suède.* — Boulevard Poissonnière: No. 14, *Café du Pont-de-Fer.* — Boulevard Bonne-Nouvelle. N. side: No. 30, *Café de la Terrasse.* — Boulevard St. Denis 9 and 12, corners of the Boul. de Sébastopol and the Boul. de Strasbourg, *Café de France* and *Café Français* (commercial). — Place de la République: No. 23, *Grand-Café de Paris;* No. 10, *Grand-Café Américain.* — Boulevard du Temple: No. 31, *Café du Jardin-Turc* (Bonvalet).

Avenue de l'Opéra: No. 41, *Café de Paris* (restaurant, see p. 16; for suppers after the theatre).

Palais Royal. In the garden (N. side): *Pavillon de la Rotonde*, most frequented when the band is playing. — Rue St. Honoré, opposite the Avenue de l'Opéra: No. 161, *Café de la Régence*, an old-established house, a rendezvous of chess-players, of European fame; No. 159, *Café de l'Univers.* — Place du Palais-Royal: *Café de Rohan.*

Bois de Boulogne, see under restaurants, p. 20.

Left Bank. *Café Voltaire* (p. 22), Place de l'Odéon 1. — The numerous cafés in the Boul. St. Michel are chiefly frequented by students and 'étudiantes': No. 25, *Café Soufflot*, No. 27, *Café Vachette*, at the corners of the Rue des Ecoles (p. 22); No. 20, at the corner

of the Boul. St. Germain, *Café du Musée de Cluny;* No. 35, *Café de la Source;* No. 47, *Café d'Harcourt;* No. 65, *Café Mahieu*, at the corner of the Rue Soufflot.

Brasseries.

English, Bavarian, Strassburg, Vienna, and other beer may be obtained at most of the cafés (see p. 23) and also at the numerous *Brasseries* or *Taverns.* Some of the brasseries are handsomely fitted up in the old French or Flemish style, with stained-glass windows. Bavarian (Munich or Culmbach) beer, dark *(brune)* or light *(blonde)*, is supplied at nearly all these establishments. A small glass *(un quart)* costs 30-35 c., a large glass *un demi* 50-60 c. Those brasseries that provide warm meals are also named among the restaurants (p. 16).

In or near the Boulevards. Boulevard des Italiens: No. 20, *Taverne Laffitte;* No. 14, *Taverne Pousset* (Munich beer). — Boulevard Montmartre. N. side: No. 18, **Zimmer;* No. 16, *Taverne Mazarin* (p. 18); Nos. 8-6, *Muller et Blaisot* (Munich beer). S. side: No. 13, *Ducastaing*, good. — Rue du Faubourg-Montmartre: No. 16, *Grande Taverne* (Munich beer); No. 61 (Carrefour de Châteaudun), *Taverne Montmartre.* — Avenue de l'Opéra: No. 26, *Taverne de l'Opéra* (Munich beer); No. 31, *Brasserie Universelle* (Munich beer). — Boulevard des Capucines 43, S. side, *Taverne Tourtel;* see also p. 18. — Rue Royale, see pp. 17, 18. — Rue St. Lazare: No. 119, *Jacqueminot-Graff*, a tasteful chalet in the Alsatian style; see also p. 21. — Avenue de Clichy 3, *Taverne de Paris*, new (paintings by Chéret, Abel Faivre, Léandre, Steinlen, Willette, etc.). — Rue Montmartre 149, near the boulevard, *Taverne du Coq-d'Or.* — Boulevard Poissonnière. N. side: No. 32, *Taverne Brébant* (see p. 18). S. side: No. 25, *Brasserie Gutenberg* (Munich beer); No. 13, *Gruber* (Strassburg beer). — Rue du Faubourg-Poissonnière 42, *Juergens* (Munich beer). — Boulevard Bonne-Nouvelle: Nos. 37-35, *Muller & Blaisot* (Munich beer); No. 31, *Ducastaing* (Munich beer). — Boulevard St. Denis: No. 15bis, *Taverne Gruber;* No. 17, *Taverne du Nègre.* — Boulevard de Sébastopol: No. 137, near the Boulevard St. Denis, *Taverne Flamande* (Pilsen beer); No. 135, *Tournier* (Culmbach beer). — Rue du Pont-Neuf: Nos. 17-19, *Brasserie du Pont-Neuf* (Culmbach beer); No. 21, *Taverne Henri-Quatre.* — Rue de Rivoli: No. 130, *Brasserie du Lion-Rouge;* No. 124, *Brasserie de la Palette-d'Or*, with pictorial decorations. — Rue St. Denis 1, Place du Châtelet, *Grande Brasserie Dreher.* — Boulevard Beaumarchais 1, *Gruber* (p. 20). — Rue des Pyramides 3, near the Tuileries Garden, *Brasserie des Pyramides* (Munich beer).

On the Left Bank: *Taverne du Panthéon* (p. 22), Boul. St. Michel 63; *Dumesnil Frères* (p. 22), Boul. du Montparnasse 73.

The **Wine Shops** *(Débits de Vins)*, which are very numerous, are frequented almost exclusively by the lower classes. The wine is usually drunk at the counter ('zinc'). Outside some of these shops (*e.g.* Rue St. Honoré 33, at the corner of the Rue des Bourdonnais, p. 91) finely-

worked iron grilles may be noticed, dating mostly from not later than the 18th century, to which riders used to attach their horses. — The *Bars* are somewhat in the English style.

AUTOMATIC BAR: *Express Bar*, Boul. des Italiens 15 and Boul. St. Denis 26.

LIQUEURS: *Rocher Frères*, Rue Halévy 2; *Erven Lucas Bols*, Boul. des Italiens 32 (Hôt. de Bade).

Pastry Cooks.

The *Pâtissiers* rely mainly upon the sale of their goods for consumption elsewhere; the customers who frequent them in the afternoons to enjoy their 'goûter' (cakes and pastry) are chiefly ladies and children. The most celebrated *Pâtisseries* are the following: *Favart* (Julien jeune), Boul. des Italiens 9, corner of Rue Favart; *Frascati*, Boul. Montmartre 23; *Charvin*, Rue des Petits-Champs 40, Passage de Choiseul; *Ragueneau*, Rue St. Honoré 202, opposite the Magasins du Louvre; *Pâtisserie du Grand-Hôtel*, Place de l'Opéra; **Chiboust*, Rue St. Honoré 163, Place du Théâtre-Français; **Rumpelmayer*, Rue de Rivoli 226; *Bourbonneux*, Place du Havre 14; *Gagé*, Avenue Victor-Hugo 4; *A la Dame Blanche*, Boul. St. Germain 196 (ices). — The *Boulangeries-Pâtisseries* are less pretending: *Ladurée*, Rue Royale 16; *Cateloup*, Avenue de l'Opéra 25; *Wanner* (Viennese), Rue de la Chaussée-d'Antin 3; *Rémy*, same street No. 45, etc.

Mention also may be made of the *Petites Pâtisseries*, or stalls for the sale of cakes, buns, etc.; *e. g.* Boulevard St. Denis 13 (*'A Coupe-toujours'*), and at the beginning of the Rue de la Lune, Boul. Bonne-Nouvelle.

AFTERNOON TEA in the English style: *Afternoon Tea*, Place Vendôme 20; *Marlborough Tea Rooms*, Rue Cambon 5; *Colombin*, Rue Cambon 6; *British Dairy Company*, Rue Cambon 8; *Rumpelmayer* (see above), Rue de Rivoli 226; *Neal's (Smith's) Tea Rooms*, Rue de Rivoli 248 (English reading-room); *Kardomah*, Rue de Rivoli 184; *Maison Ixe*, Rue Halévy 6; *Salon Li-Hung-Chang*, Boul. des Italiens 18; *The Tea Cosy (Miss Nowers)*, Rue St. Placide 18, *The Chinese Umbrella*, Rue du Bac 114, both near the Bon Marché; Champs-Elysées 26; Rue St. Honoré 248; Rue des Mathurins 40. Also, the **Hôtel Ritz* (p. 3), the **Elysée Palace Hotel* (p. 3; band), and the **Palais de Glace* (p. 46), these three fashionable.

The *Crêmeries*, *Laiteries*, or *Vacheries* are unpretending dairy-shops which supply breakfast. A cup of coffee or chocolate costs 25-30 c., cake 5-10 c.; café au lait, with two eggs, bread, and napkin 1 fr. Those at No. 4, Boul. des Italiens and 146, Rue de Rivoli, may be mentioned.

5. Baths. Hairdressers. Lavatories, etc.

Baths. — WARM BATHS ('bain ordinaire' $^1/_2$-1 fr., towels extra): *Bains de la Samaritaine*, on the Seine, below the Pont-Neuf, right bank; *des Tuileries*, near the Pont-Royal, Quai Voltaire; *de Diane*, Rue Volney 5; *Vivienne*, Rue Vivienne 15; *Sainte-Anne*, Rue Ste. Anne 63 and Passage Choiseul 58; *de la Chaussée-d'Antin*, Rue de la Chaussée-d'Antin 46; *Chantereine*, Rue de la Victoire 46; *Gymnasium*, Boul. des Italiens 10 (80 c.-5 fr.); *Piscine Montmartre*, Rue Mont-

martre 163, near the boulevard; *Bains Racine*, Rue Racine 5; *du Colisée*, Rue du Colisée 14, near the Champs-Elysées.

Turkish, Vapour, and other baths: *Hammam*, Rue des Mathurins 18, corner of the Rue Auber (entrance for ladies, Boul. Haussmann 47; Turkish bath 5 fr.); *Balneum*, Rue Cadet 16bis (2 fr.); *Hammam-Monge*, Rue du Cardinal-Lemoine 63, on the left bank (bath $1^1/_2$-$2^1/_2$ fr.).

Cold Baths in the Seine, open from May 1st to Sept. 30th: *Grande Ecole de Natation*, Quai d'Orsay, near the Pont de la Concorde, one of the best of its kind; *Bains du Pont-Royal* (entered from the Quai Voltaire); *du Louvre*, near the Pont des Arts; *du Pont Neuf*, Quai de la Mégisserie; *du Pont Solférino* (for ladies), Quai des Tuileries; *des Fleurs*, Quai de la Mégisserie. The charge for admission to these cold baths is 20-60 c.; towels extra.

Hairdressers. — Hairdressers *(coiffeurs)* are to be found in nearly every street, often in the entresol. The ordinary charge for haircutting *(taille de cheveux)* is 30-50 c.; shaving *(barbe)* 20-30 c. Shampooing, *'frictions'* (dry shampoo), and other extras are generally dear. Offers of perfumery, etc., should be refused, as the prices are higher than at the shops. Many establishments have ladies' rooms also (charge from 1 or $1^1/_2$ fr.). We select a few for mention: *Barnes* (English), Passage de la Madeleine; Boul. Montmartre 21, 19 *(Valentin)*, and 11; Boul. des Italiens 12 *(Emile)* and 23; Rue Le Peletier 4; Rue Marengo 2 (*Adolphe*, near the Louvre); Rue de Rohan 2 *(Henri)*; Rue du Helder 3, etc.; Boul. des Capucines, at the Grand-Hôtel; Rue de la Paix 17; Boul. St. Germain 180; Boul. St. Michel 36. — 'Coiffeurs' for ladies: *Auguste* (Petit), Rue de la Paix 7; *Autard*, Rue de Castiglione 6 (2-5 fr.); *Gabriel*, Rue St. Honoré 229; *Cotreau*, Rue Royale 18, in the court. These specialists are generally expensive, especially if they attend customers at home (up to 20 fr.).

Lavatories, etc. — The *Chalets de Nécessité* or *de Commodité*, which are liberally distributed throughout Paris, are generally well-kept (5-15 c.). Some are provided with washing requisites. — At the *Place du Théâtre-Français:* Rue St. Honoré 155, near the omnibus-station; in the *Palais-Royal*, in the Péristyle Joinville 78, near the theatre. *Square Louvois*, opposite the Bibliothèque Nationale. *Jardin des Tuileries*, at either end of the Allée des Orangers, on the Rue de Rivoli side. *Place de la Madeleine*, underground. *Boulevards:* Passage de l'Opéra, Galerie du Baromètre 9; Passage des Princes 14bis; Passage Jouffroy 43, near the Boul. Montmartre; Boul. Bonne-Nouvelle 40 (Gymnase Theatre). *Champs-Elysées*, at the bottom, on the right, Avenue Gabriel; also farther up, on the right. *Luxembourg Gardens*, between the main Allée and the Boul. St. Michel, and to the right, behind the Musée. *Parc Monceau*, in the rotunda, Boul. de Courcelles. Also at all the *Railway Stations*. — The nearest policeman will give information.

6. Conveyances.

Paris has led the way in modern methods of transport. In 1662, if not earlier, under Louis XIV, coaches, called 'fiacres', plied for hire, the name being derived from the Auberge de St. Fiacre, situated in the street of the same name. An attempt to organize a regular service of omnibuses also was made at that period, but success in this direction was not achieved until 1827-28. London followed suit in 1829. Since the year 1900 new electric and other tramways have been opened in large numbers, besides, of course, the *Métropolitain* (p. 30).

1. Cabs. The ordinary cabs *(Voitures de Place* or *Fiacres)* are now far outnumbered by taximeter-cabs *(Taximètres* or *Compteurs Français)*, introduced in 1904. The majority of both classes of vehicles are open cabs (*voitures découvertes;* closed in winter), or victorias, with seats for two, or three, including the vacant seat on the box, or the small folding front seat *(strapontin)* with which most of the victorias are furnished. These third seats can be occupied only with the consent of the driver (which is practically a matter of course). Only vehicles with four inside seats are provided with a railing on the top for luggage (*voitures à galerie;* comp. p. 1), but the drivers of the others never refuse to carry a reasonable amount of luggage on the box.

The taximeter-cabs are provided with indicators clearly showing the fare due for each drive, thus obviating all uncertainty or risk of dispute with the driver. For short drives (fare 75 c.; see tariff, Appx. p. 47) for two persons these cabs are nearly as economical as omnibuses and much more convenient. The taximeter bears a small flag when the cab is disengaged. The usual pourboire is 15-30 c. or more, according to the distance travelled.

For an ordinary fiacre the fare by day for a single drive *(course)* within the fortifications, no matter what the distance (tariff and regulations, see Appendix, p. 46), is $1^1/_2$ fr. and 25 c. pourboire (50 c. if the 'strapontin' is used). For long distances, therefore, they are cheaper than the taximeter-cabs and it is frequently worth while to take a cab in preference to the dilatory omnibus. The charge by the hour (2 fr.) is also very moderate, and is on that account not popular with the drivers. Although they are legally bound to conform to it they are always ready with some evasive pretext.

The carriage-lamps are coloured differently according to the *Dépôt* to which the cab belongs (see Appx., p. 46). It is important to note these, especially when driving home at night (*e.g.* after the theatre), as cabmen, when returning to the depôt, cannot be required to go far out of their own quarter.

It should be noted that the rule of the road in France, as on the continent generally, is the exact opposite of that which prevails in England.

On calling a cab, the hirer should obtain the driver's number *(votre numéro!)*, which is a ticket containing the tariff of fares and the number,

and keep it in case any dispute should take place, or any article be left in the cab. Complaints may be made to the nearest policeman, or at one of the offices which are to be fonnd at every cab-stand.

Cabs whose drivers wear *white hats* are usually the most comfortable and the quickest. India-rubber tires are indicated by small bells on the horse's neck.

Flies. Those who are desirous of exploring Paris expeditiously and comfortably are recommended to hire a *Voiture de Grande Remise* (without a number) by the day (30 fr.), or by the week. Application should be made at the offices of the Compagnie Générale des Voitures, Place du Théâtre-Français 1 and Boul. des Capucines 22, or at those of the Compagnie Urbaine, Rue Taitbout 59. Cabs of this description are also to be found on the stands near the Opera, the Madeleine, etc.; bargaining necessary (drive, about 3 fr.).

Carriage-Hirers. *Bellanger*, Rue du Mont Thabor 38; *Comoy & Perrin*, Faubourg St. Honoré 252; *A. Riondel*, Boulevard Montmartre 14.

Motor-Cabs *(Automobiles)* are of two kinds. The '*Automobiles à l'heure*' (no tariff) come under the same category as the 'voitures de grande remise', and are often stationed in the same place. They may always be obtained at the central depôt, Rue Halévy, to the right of the Opera, and generally in front of the Grand-Hôtel (p. 3). The fare should be agreed upon beforehand (about 20 fr. for $^1/_2$ day; short drive, about 3 fr.). — The '*Automobiles à compteur*' are divided into two categories *(Voitures de Place Automobiles* and *Automobiles de Place)*, each with its own tariff (see Appx., p. 47). These are few in number and have no fixed stands. They are somewhat expensive though useful to those who desire to see a great deal within a limited time.

2. Omnibuses and Tramways; Motor Omnibuses. Omnibuses and tramways cross the city in every direction from 6 or 7.30 a.m. till 11 p.m. or 12.30 a.m.; at many points a vehicle passes every five minutes. There are also tramway-lines to Versailles, St. Cloud, and other places in the suburbs. To pick out the required line from the long list (see Appx., pp. 34-44) is a tedious process, and the visitor may be content to acquaint himself with those that pass in the neighbourhood of his hotel, relying for the rest on information to be obtained at the nearest omnibus or tramway bureau.

The ordinary omnibuses belong to the *Compagnie Générale des Omnibus*, founded in 1855, whose monopoly expires in 1910; the offices of the company are at Rue St. Honoré 155 (Place du Théâtre-Français). — For the various companies to which the tramways (some of them electric) belong, see the Appendix, pp. 37-44. — The *Funiculaire* (cable-tramway) of Belleville (p. 241) and that to the Sacré-Cœur (p. 214) should also be mentioned.

The termini of the lines are placarded on the sides of both omnibuses and tramway-cars, and another board is hung behind, showing the destination towards which the vehicle is proceeding. The principal places passed *en route* are also indicated, and the letter of the line is marked on different parts of the vehicle. The vehicles are also distinguished by their own colour and that of their lamps.

Passengers may either hail and stop the omnibus (or horse-car)

in the street as in England, or wait for it at one of the numerous omnibus-offices. In the latter case, if there are other intending passengers, it is usual to ask for a numbered ticket (*numéro;* no charge) for the line required. As soon as the omnibus appears, places are assigned to the ticket-holders in order, the conductor calling out the numbers; when the omnibus is '*complet*' (notified at the back of the vehicle) it drives off, and the disappointed ticket-holders have to wait for the next. On Sundays and in rainy weather the offices are frequently besieged by crowds of intending passengers, and a dreary wait ensues. Electric tramways are supposed to stop only at the recognized stations, which are usually indicated by placards on the lamp-posts, with an arrow indicating the direction (the station is not always the same for both directions).

The fares on all the lines within Paris are the same, 30 c. inside or on the rear-platform (where there is standing-room for 4-5 passengers) and 15 c. outside *(impériale)*. On some of the omnibus-lines, however, short stages for 10 c. have been introduced (indicated in the Appx., pp. 34-37, by the words 'section 10 c.'). The fares for places beyond the fortifications are from 10 to 50 c. higher (inside; outside, or on the platform of those vehicles which have no *impériale*, 5 to 25 c.) according to the distance. — The fares of the electric tramways are 20 or 15 c. within Paris and 5 c. each 'section' beyond.

One of the most admirable features in the arrangements of the Parisian omnibus-lines is the system of *Correspondances*, or permission to change from one line to another. Thus, if no omnibus go in the direct route to the passenger's destination from the part of Paris in which he is, he may demand from the conductor, on paying his fare, a *correspondance* for the line which will convey him thither. He will then receive a ticket (no charge), and on arriving at the point where the two lines cross, the conductor will call out the name of the line to which he has to change. Here he proceeds to the omnibus-bureau, receives a number, which, without additional payment, entitles him to a seat in the first available omnibus going in the desired direction, and finally gives up his ticket to the conductor of the latter immediately on entering. If he does not answer to his number when called, he loses his right to *correspondance*. Outside-passengers are not entitled to *correspondance* unless they pay full fare (30 c.). The *bureau de correspondance* is not invariably the same as the office at which the passenger alights, but is sometimes a little way off.

Since 1906 various lines of *Motor-Omnibuses* (called *Autobus*) have been started (see Appx., pp. 34-36, lines *C*, *I*, *J*, and *AM*). The fares are the same as in the other omnibuses and the organization is similar. The motor-omnibuses are covered on the top. The principal stopping-places are indicated by blue placards on the lamp-posts.

Large motor-vehicles called '*Comètes*' and *Mail Coaches* in the English style ply in summer to places of interest in the environs; *e.g.* Cook's coach from Place de l'Opéra 1 to *Versailles*, at 10 a.m. (return-fare 15 fr., box-seat 5 fr. extra). Comp. the Daily Mail (p. 54).

Chars-à-banc or '*Tapissières*' ply through the boulevards and other streets during the days of the races to convey passengers to the race-course.

3. Métropolitain (familiarly '*Métro*'). This electric railway, begun in 1898, now takes precedence of all other modes of locomotion in the interior of the city. Three-fourths of the entire system have been constructed, at an average cost of 193,000*l.* per mile. With the exception of a few elevated sections carried on viaducts, the line is entirely underground. The stations, except on the elevated portions, are below the level of the streets, like those of the 'Tube' railways in London but not so deep (no lift), and the atmosphere is similarly oppressive to susceptible people.

Trains run every 3-4 min. and the stoppages are very brief. Uniform fares: 1st cl. 25 c., 2nd cl. 15 c. (2nd cl. return-ticket before 9 a.m., 20 c.). Books of 10 tickets available by any line may be obtained. At certain stations 1st cl. passengers take precedence of others. — Routes and list of stations, see Appendix, p. 29.

The following are the lines actually in operation.

1. Ligne Principale (6 1/3 M.), traversing the centre of the city from E. to W., from the *Cours de Vincennes* (Pl. R, 34) to the *Porte Maillot* (Pl. B, 9; p. 223), viâ the *Place de la Nation* (see below), *Place de la Bastille* (Pl. R, 25, *V*; p. 180), and *Place de l'Etoile* (Pl. B, 12, *I*; p. 75).

2 N. Ligne Circulaire Nord (7 1/2 M.), from the *Porte Dauphine* (Pl. R, 6; p. 235), viâ the *Place de l'Etoile* (see above) and the Outer Boulevards, to the *Place de la Nation* (Pl. R, 31; p. 252), where it joins Line 1.

2 S. Ligne Circulaire Sud (ca. 5 1/2 M.), from the *Place de l'Etoile* (see above) to the *Place d'Italie* (Pl. G, 23; p. 334), viâ the *Trocadéro* (Pl. R, 8, *I*; p. 230). This line will have direct connection with the Place de la Nation when Line 6 (Appx., p. 34) is opened.

3. Ligne Transversale (ca. 4 1/3 M.), from the *Avenue Villiers Station* (Pl. B, 15) on Line 2 N, to the *Place Gambetta* (Pl. R, 33; p. 250), viâ the *Place de la République* (Pl. R, 27, *V*; p. 84) and the *Père-Lachaise Station* (Pl. R, 29) on Line 2 N.

5. Line from the *Place d'Italie* (see above) viâ *Place de la Bastille* (see above), *Place de la République* (see above), and *Rue de Lancry* (Pl. R, 27; *III*), to the *Gare du Nord* (Pl. R, 24) and *Gare de l'Est* (Pl. B, 24); see Appx., p. 33.

4. River Steamboats. The *Bateaux-Omnibus*, or small screw steamers, which ply on the Seine (subject to interruption by the state of the river, fog, ice, etc.), are recommended to the notice of the traveller in fine weather, as they move quickly and afford a good view of the quays and banks of the river.

There are three different services: (1) From *Charenton* to *Auteuil*, by the left bank of the river within Paris; (2) From the *Pont d'Austerlitz* to *Auteuil*, by the right bank; (3) From the *Pont-Royal* to *Suresnes*, also by the right bank. The steamboats for Suresnes may be recognized by their larger size. In these the fares for the whole or any part of the distance are the same. The stations are marked on our large Plan of Paris; the signs ● and ⊙ indicate respectively the Charenton-Auteuil and the Pont d'Austerlitz-Auteuil lines; ○ indicates the Pont Royal-Suresnes line. Comp. the Appendix, p. 48. Each station has two piers; one, up-stream, for the steamers going up, and one, down-stream, for steamers coming down. — On Sun. and holidays there is a special service between St. Cloud and Suresnes (fare 25 c.).

Metal tickets *(jetons)* are taken on board and given up on disembarking. Fares: from Charenton to Auteuil 10 c., on Sun. and holidays 20 c.; Pont d'Austerlitz to Auteuil 10 and 20 c.; Pont-Royal to Suresnes 20 and 40 c.

The boats ply from 6 or 7 a.m. to 6 or 9 p.m., according to the seasons, at intervals regulated by the needs of the service.

5. Chemin de Fer de Petite Ceinture. — This line, known shortly as '*La Ceinture*', forms a complete circle round Paris (with a branch to the *Champ-de-Mars*; through-trains), within the line of the fortifications, and connects with the different railways in the suburbs. For details, see the Appendix, p. 45.

Trains run in both directions every 10 minutes, and take 1 hr. 40 min. to perform the circuit. The chief station of arrival and departure is the Gare St. Lazare (Pl. B, 18; p. 32), but trains run also from the Gare du Nord (Pl. B, 24; see below). There is no third class. The fares are 40 or 20 c. to the first or second station from the point of departure (return 60 or 30 c.), and 55 or 30 c. beyond that distance (return 90 or 50 c.).

Travellers may avail themselves of this railway, as an alternative to the Métropolitain, to visit points of interest in the suburbs, such as the Bois de Boulogne, Père-Lachaise, and the Buttes-Chaumont, or to make the complete circuit of the city. On every side of the town, however, except the S.W., the line runs between walls or through deep cuttings and tunnels. The seats on the outside ('impériale') are scarcely to be recommended; they are very draughty and exposed to dust and smoke.

The Chemin de Fer de Grande Ceinture, which forms a wide circle round Paris, connecting the Chemins de Fer de l'Est, de Vincennes, de Lyon, and d'Orléans, is of little interest for the tourist.

7. Railway Stations. Railway Offices and Agents.

The five railways radiating from Paris start from ten different stations. For remarks on the French railway system, see p. xii.

The '*Indicateur des Chemins de Fer*', the *Indicateur Paul Dupont*, and the *Livrets Chaix* (p. xiii) give complete information regarding all trains. — *Hotels* and *Restaurants* near the termini, see pp. 10, 21.

I. Chemins de Fer du Nord. GARE DU NORD, Place de Roubaix (Pl. B, 24; comp. p. 209), for the *Lignes de Banlieue* to *St. Denis*, *Enghien*, etc.; and for the *Lignes du Nord* to *England viâ Calais* or *Boulogne*, *Belgium*, *Germany viâ Liège*, etc. The booking-offices

for the trains of the Banlieue, except for the stations beyond St. Denis on the Chantilly line, are in front; for the other trains, in the arcade to the left. — *Gare de la Ceinture et des Trains-Tramways*, to the right of the main station.

II. Chemins de Fer de l'Est. *Two Stations.*

(1). GARE DE L'EST, or DE STRASBOURG, Place de Strasbourg (Pl. B, 24; p. 209), for the lines to *Nancy*, etc., to *Germany viâ Metz*, to *Switzerland viâ Belfort*, and to *Italy viâ the St. Gotthard Tunnel*, etc.

(2). GARE DE VINCENNES, Place de la Bastille (Pl. R, 25, *V*; Métro Stat., see APPX., pp. 29, 33), for the line to *Vincennes*.

III. Chemins de Fer de l'Ouest. *Three Stations.*

(1). GARE ST. LAZARE (Pl. B, 18; comp. p. 213; Métro Stat., APPX. p. 32), between the Rue St. Lazare, Rue d'Amsterdam, and Rue de Rome. To the left are the *Ligne de Petite Ceinture* (see p. 31); the *Ligne du Champ-de-Mars;* the *Lignes de Banlieue*, serving *St. Cloud*, *Versailles* (right bank), *St. Germain*, *Argenteuil*, and *Ermont*. To the right are the *Lignes de Normandie (England viâ Dieppe or Le Havre).*

(2). GARE MONTPARNASSE, or DE L'ETAT (Pl. G, 16; p. 335; Métro Stat., APPX. p. 32), Boulevard Montparnasse 44, for the *Ligne de Versailles* (left bank), the *Lignes de Bretagne*, and the *Chemins de Fer de l'Etat* (to Bordeaux viâ Chartres).

(3). GARE DES INVALIDES (Pl. R, 14; *II*), in the Esplanade des Invalides, for the *Ligne de Courcelles and Champ-de-Mars*, the *Ligne des Moulineaux and St. Cloud* (see p. 339), and the *Electric Line to Versailles* (p. 348), but used also for the *Lignes de Bretagne* and the *Chemins de Fer de l'Etat* (see above).

IV. Chemins de Fer d'Orléans. *Three Stations.*

(1). GARE DU QUAI-D'ORSAY, or *Nouvelle Gare d'Orléans* (Pl. R, 17, *II;* p. 298), for the lines to *Orléans*, *Bordeaux* viâ *Tours*, the *Pyrenees*, *Spain*, etc.

(2). GARE DU QUAI-D'AUSTERLITZ, or *Ancienne Gare d'Orléans* (Pl. G, 25, *V*; Métro Stat., APPX., p. 33), connected with the preceding by a loop-line.

(3). GARE DU LUXEMBOURG (Pl. R. 19; *V*), at the corner of the Boulevard St. Michel and the Rue Gay-Lussac, near the Jardin du Luxembourg (p. 323), for the lines to *Sceaux* and *Limours*. Luggage cannot be registered at this station but must be taken to the *Station de Paris-Denfert* (Pl. G, 20). The line is to be prolonged to unite at the Place St. Michel with that from the Gare du Quai-d'Orsay.

V. Chemins de Fer de Paris à Lyon et à la Méditerranée.

GARE DE LYON (Pl. G, 25, 28; p. 182; Métro Stat., APPX., p. 29), Boulevard Diderot 20. Trains to *Fontainebleau*, *Dijon*, *Châlon-sur-Saône*, *Mâcon*, *Lyons*, *Marseilles*, *Switzerland viâ Pontarlier and Mâcon*, *Italy viâ the Mont Cenis Tunnel* or *viâ Nice*, the *Mediterranean*, etc.

Railway Offices. Passengers may book their luggage, order railway-omnibuses (comp. p. 1), and in some cases even take their tickets, at the *Railway Parcels Offices* in different parts of the city. They must generally, however, reach the office 1 hr. before the departure of the train. — There are also *Enquiry Offices* (*Bureaux de Renseignements*) at the Gare St. Lazare and the Gare du Nord, and, for the Chemins de Fer de l'Etat, at Rue de Châteaudun 42. — The office of the *Compagnie Internationale des Wagons-Lits* (sleeping carriages) is No. 3, Place de l'Opéra. The *South Eastern and Chatham Railway* has an office at Boulevard des Italiens 30; the *London and South-Western Railway* at Rue St. Honoré 253.

Steamboat Offices. The Paris offices of some of the principal steamship companies are as follows: *Allan Line*, Rue Cambon 47. — *American*, Rue Scribe 9. — *Anchor*, Rue de la Chaussée-d'Antin 10. — *Chargeurs Réunis*, Boul. Malesherbes 1. — *Compagnie Générale Transatlantique*, Rue Auber 6. — *Cunard*, Rue Scribe 2bis. — *Dominion*, Rue Scribe 9. — *Fraissinet*, Rue Rougemont 9. — *Hamburg-Amerika Linie*, Rue Scribe 7. — *Holland-America Line*, Rue Scribe 4. — *Messageries Maritimes*, Boul. de la Madeleine 14 and Place de la République 10. — *Peninsular & Oriental Co.*, Boul. Haussmann 61 and Rue des Marais 95. — *Royal Mail Steam Packet Co.*, Rue Halévy. — *Norddeutscher Loyd*, Rue Scribe 2. — *White Star* and *Red Star*, Rue Scribe 9.

Railway Agents. *Cook*, Place de l'Opéra 1 and Rue de Rivoli 250; *Raymond & Whitcomb*, Place de l'Opéra 3 (Sleeping-Car Co's offices); *Hamburg-Amerika Linie*, Rue Auber 1; *Voyages Universels*, Rue du Faubonrg-Montmartre 17 and Rue Auber 10; *Lubin*, Boul. Hanssmann 36; *Duchemin*, Rue de Grammont 20; *Voyages Pratiques*, Rue de Rome 9; *Desroches*, Rue du Faub.-Montmartre 21; *Voyages Modernes*, Rue de l'Echelle 1; *Grands Voyages*, Rue du Helder 1, corner of the Boul. des Italiens; *Voyages Mondains*, Rue des Pyramides 4.

Goods Agents. *Pitt & Scott*, Rue Cambon 47 (also storage of luggage, etc.); *American Express Co.*, Rue Scribe 11 (Opera) and Rue des Petites-Ecnries 54; *Thos. Meadows & Co.*, Rue du Faubourg-Poissonnière 62; *Jankowsky & Maes*, Rue St. Laurent 3.

8. Post and Telegraph Offices. Telephones.

Post Office. The *Poste Centrale*, or *General Post Office*, is in the Rue du Louvre (Pl. R, 21; *III*); comp. p. 193. The public offices are in the gallery next the street; the Poste Restante Office in another gallery, to the right. There are also in the different quarters of the town over a hundred branch-offices, distinguished at night by blue lamps, besides auxiliary offices in shops, with blue placards.

The ordinary offices are open daily from 7 a.m. from March 1st to Nov. 1st (8 a.m. in winter) till 9 p.m. (12 noon on Sun. and holidays). Late letters with an extra 5 c. stamp will be despatched by the evening-mails if they are posted in the special late boxes before the hours indicated beside these boxes. Certain cafés and brasseries also undertake to dispatch late letters for a fee of 5 c. up to 7 p.m., and the *Agence Fournier* performs the same service up to 7.10 from the office of the 'Petit Parisien', Boul. Montmartre 20, and up to 7.45 from their own office, Rue de la Bourse 1. — Mail-days for foreign parts are advertised at the post-office. Letters to be registered must be handed in before 4.30 or 5.30, according to the office.

The Poste Restante Office (see above) is open daily till 9 p.m. Travellers may also direct *poste restante* letters to be addressed to any of the district-offices. In applying for letters, the written or

printed name, and, in the case of registered letters, the passport of the addressee should always be presented. It is, however, preferable to desire letters to be addressed to the hotel or boarding-house where the visitor intends residing.

Letter-boxes *(Boîtes aux Lettres)* are also to be found in most tobacconists' shops (conspicuous in the evening by their red lamps), where stamps *(timbres-poste)* may also be purchased, at the columns on the boulevards, at public buildings, at the railway-stations, etc. Newspapers and printed papers should be posted at a post-office.

Postage of Letters, etc. *Ordinary Letters* or *Letter-Cards (cartes-lettres)* within France, including Corsica. Algeria, and Tunis, 10 c. per 15 grammes prepaid; for countries of the Postal Union 25 c. (The silver franc and the bronze sou each weigh 5 grammes.) — *Post Cards* 10 c. each, with card for reply attached, 20 c. — *Picture Post Cards*, with not more than 5 words besides the adress, in an open envelope, 10 c.

Newspapers, in Paris: 1 c. each np to 25 gr., ½ c. for each addit. 25 gr.; to foreign countries 5 c. per 50 gr. — *Other Printed Papers (imprimés sous bande*; the width of the wrapper not to exceed ⅓ of that of the packet): 1 c. per 5 grammes up to the weight of 20 gr.; 5 c. between 20 and 50 gr.; between 50 gr. and 3 kg., 5 c. for each 50 gr. or fraction of 50 gr.; to foreign countries 5 c. per 50 gr. — *Commercial Papers (papiers d'affaires)*, 5 c. per 50 gr. np to 3 kg.; for abroad, 25 c. per 250 gr. or less, and 5 c. per 50 gr. afterwards. Packets must not exceed 17½ in. in length.

Registered Post. The registration fee for letters *(lettres recommandées)* is 25 c.; for printed papers, etc. 10 c. — Enclosures of special value should be sent by *lettre chargée:* the value must be written in full (not in figures) on the envelope, which must be sealed in at least two places. In addition to the postage and the registration fee, these are charged 10 c. for every 500 fr. declared (maximum 10,000 fr.), within France; for Great Britain (maximum 3000 fr.), 20 c. per 300 fr. declared value. The stamps on foreign 'lettres chargées' must be at a distance from each other.

Post Office Orders (mandats de poste) to France or Switzerland cost 5 c. per 5 fr. up to 20 fr.; 20-50 fr. 25 c.; 50-100 fr. 50 c.; 100-300 fr. 75 c.; 300-500 fr. 1 fr.; afterwards 25 c. for every 500 fr. For most countries in the Postal Union: 25 c. for every 25 fr. or fraction of 25 fr., the maximum being 500 or 1036 fr.; for Great Britain, 10 c. per 10 fr., maximum 250 fr. (= 10*l.*); for the United States, 10 c. per 10 fr., maximum 525 fr. (100 dollars).

Parcels, though known as '*Colis Postaux*', are not transmitted by the French post-office, but by the railway and steamship companies, which are subsidized for the purpose, or (in Paris) by a private firm. These parcels must not contain gold, silver, jewelry, explosives or dangerous substances, or anything in the nature of a letter.

Within Paris. Parcels must not exceed 10 kilogrammes (22 lbs.) in weight. The charges are 25 c. per parcel up to 5 kg., 40 c. above that weight, or 65 and 70 c. 'contre remboursement' (*i.e.* for goods sent for 'payment on delivery'). Parcels should be handed in at one of the 400 depôts (tobacconists' shops and branch post-offices). The central depôt is at Rue du Louvre 23.

Provincial and Colonial Parcels. Small parcels not exceeding 10 kg. (22 lbs.) in weight may be forwarded within France and to the French colonies at a charge of 60 c. for parcels up to 3 kg. (6⅗ lbs.), 80 c. up to 5 kg., and 1¼ fr. for heavier parcels, delivered at a railway-station or post-office; 25 c. extra delivered at a private address. They may be insured for 500 fr. on payment of 10 c.

Foreign Parcels. There is also a parcel-post between France and some of the other countries of the Postal Union, parcels up to 11 lbs. being conveyed at a uniform rate: *viz.* to Germany, Belgium, Switzerland, 1 fr. 10 c.; Spain, Italy, 1 fr. 35 c.; Austria-Hungary, Denmark, Netherlands, Tangiers

(Morocco), Tripoli, 1 fr. 60 c.; Great Britain, Sweden, 2 fr. 60 c.; etc. These parcels must be sealed.

Telegraph. Telegrams are received for transmission from 7 or 8 a.m. up to 9 p.m. at any post-office, and at later hours at the following: *Till 11 p.m.*, Av. des Champs-Elysées 33; Gare du Nord; Rue de Vaugirard 24; Place de la République 10; Rue des Halles 9; Rue Blomet 93; Rue Singer 40; Rue de la Bastille 2; Rue Ballu 31; Boul. St. Martin 41; Rue Monge 104; Boul. de l'Hôpital 26. *Till Midnight*, Rue Sainte-Anne 4; Grand-Hôtel (p. 3); Rue Boissy-d'Anglas 3; Rue d'Amsterdam 19. *All Night*, at the Bourse (entrance at the back, Rue Notre-Dame-des-Victoires) and Rue de Grenelle 103. The office in the Rue des Halles opens at 7 a. m. summer and winter.

Telegrams within France and to Corsica, Monaco, Algeria, and Tunis are charged at the rate of 5 c. per word (minimum charge 50 c.), names of streets, towns, departments, etc., being counted as one word each; to Great Britain, 20 c. per word (minimum 5 words); to New York, 1 fr. 25, Chicago 1 fr. 55 c. per word. Single words must not exceed 15 letters (code-words 10); five figures count as one word. A receipt is given on demand (10 c.). — *Western Union Telegraph Co.*, Rue Scribe 11.

The rates per word for other countries are as follows: for Luxembourg, Switzerland, and Belgium 12½ c.; Germany 15 c.; Netherlands 16 c.; Austria-Hungary, Portugal, Italy, and Spain 20 c.; Denmark, 24½ c.; Sweden, 28 c.; Roumania, Servia, etc., 28½ c.; Norway 36 c.; Russia in Europe and Caucasus 40 c.; Asiatic Russia 1 fr. 5 c.; Turkey 53 c.; Greece 53½-57 c.

Telegrams marked urgent *(télégrammes urgents)*, taking precedence of ordinary telegrams, are charged thrice the ordinary rates.

Telegraph Money Orders (mandats télégraphiques) for not more than 5000 fr. are issued between French offices, and for not more than 500 fr. between France and a few foreign countries (maximum for Great Britain 250 fr.), at the same rates as for post office orders (see above), in addition to the cost of the telegram.

There is also a system of **Pneumatic Tubes** *(Télégraphie pneumatique)* for the transmission of messages within Paris and to certain places in the environs: *cartes pneumatiques* (*'petits bleus'*; number of words unlimited) 30 c., reply-paid 60 c.; for letters not weighing more than 7 grammes, 30 c.; 7-15 gr., 50 c., reply-paid 80 c.; 15-30 gr. (maximum), 1 fr. and 1 fr. 30 c. The cards and envelopes may be obtained at the telegraph-offices, to which special letter-boxes for the pneumatic post are also attached.

Wireless Telegrams *(Radiotélégrammes).* Messages to be despatched by wireless telegraphy to ships at sea are accepted at all post-offices in Paris. The charge is made up of the cost of the telegram proper and certain accessory charges varying according to circumstances, in addition to a 'cotière' of 75 c. per word. The charges for a wireless telegram sent from a ship are paid by the recipient.

Telephone. Messages can be telephoned from most of the post and telegraph offices. *Service Urbain* (within Paris), 15 c. per 3 min. *Service Suburbain*: *a*, with a telephonic exchange in the department

of the Seine, 25 c. per 3 min.; *b*, with an exchange in the departments of Seine-et-Oise and Seine-et-Marne; for charges, see the list on the door of the cabin. *Service Interurbain* (25 c.-3 fr.), consult the 'Annuaire des Téléphones' at any post-office. *Service International*, with England (London and about 20 of the chief provincial towns), Germany, Belgium, Italy, Luxembourg, and Switzerland (England, 10 fr.; Berlin, 6 fr.; Brussels, 3 fr.; Rome, 3½ fr.; Luxembourg, 2½ fr.; Bern, 4 fr.; other foreign towns, see list in the waiting-rooms.). The chief telephone-offices are in the Rue du Louvre (Hôtel des Téléphones) and at the Bourse.

Requests to use the telephone should be addressed to the employé on duty in the waiting-room.

'Urgent' messages may be exchanged with *Germany* at treble rates, the maximum rate, however, being 15 fr.

The charge for informing a person of the office and hour at which a telephonic communication will be made to him *(avis d'appel téléphonique)* is 25 c. for Paris, for the department of the Seine, or for the department of Seine-et-Oise within 15 M. of Paris, and 40 c. for any locality beyond 15 M.

Paris time is 9 min. in advance of Greenwich time, a fact to be taken into account in arranging for conversations with correspondents in England.

9. Theatres. Music Halls. Balls. Circuses.

Paris possesses about 20 large theatres, in the proper sense of the word, and the traveller doing the 'sights' of Paris should not omit to visit some at least of the principal houses. Performances generally begin between 8 and 8.30 p.m., and last till nearly midnight; details are given in the newspapers and the posters on the advertisement-pillars devoted to theatres, concerts, balls, etc. At most theatres *matinées* are given in winter on Sundays and holidays, and sometimes on Thursdays. Many of the principal theatres are closed in summer.

An intimate acquaintance with colloquial French, such as can be acquired only by prolonged residence in the country, is absolutely necessary for the thorough appreciation of the acting; visitors are therefore strongly recommended to purchase the play *(la pièce;* 1-2 fr.) to be performed, and peruse it beforehand. Dramatic compositions of every kind are sold at the *Librairie Stock*, Rue de Rivoli 27, by *Ollendorff*, Rue de la Chaussée-d'Antin 50, at the *Magasin Théâtral*, Boulevard St. Martin 12, etc. The plays may also be procured in most instances at the theatres themselves. Play-bills *(le programme, le programme détaillé)*, or theatrical newspapers with the programme of the evening (*l'Entre-Acte*, *l'Orchestre*, and others), are sold in and outside the theatres, and often contain a résumé of the piece.

The best seats are the *fauteuils d'orchestre*, or seats next to the orchestra, behind which are the *stalles d'orchestre*, and farther back, the *parterre*, corresponding to the pit. The *fauteuils de balcon*, or *de la première galerie*, corresponding to the English dress-circle, are good seats, especially for ladies. At the Opera House, between the fauteuils d'orchestre and the fauteuils de balcon, which are the best seats for ladies, are the *Stalles de Parterre* (numbered

and reserved), which may be recommended to gentlemen. The centre seats in the two following galleries *(premières* and *deuxièmes loges de face)* come next in point of comfort. The *avant-scènes* or *loges d'avant-scènes* are the stage-boxes, which may be *du rez-de-chaussée* (on a level with the stage), *de balcon*, etc. *Baignoires* is the name generally given to the other boxes on the ground-floor of the theatre. Ladies are not admitted to the 'parterre', and not always to the orchestra stalls, where they are usually expected to remove their hats. The arrangement and naming of the seats differ in the different theatres, but in all of them the side-seats and the two upper galleries should be avoided, especially at the Opera. There are usually three or four tiers above the groundfloor, which may be known as 'balcon', 'galeries', and 'loges' or 'baignoires'. The charges for admission often vary. Seats, numbered aud reserved, may be booked in advance at the office of the theatre (*bureau de location*, generally open from 10 or 11 to 6 or 7), where a plan of the interior is shown. Seats booked in this manner *(en location)* cost in many theatres $^1/_2$-2 fr. more than *au bureau*, *i.e.* at the doors, but this extra expense is often advisable, especially in the case of a popular piece. Box-places, however, must be purchased the same evening at the doors (except at the Opera House), unless a whole box (4-8 seats) is taken. Places may also be secured beforehand at any of the theatrical agencies in the Boulevards, the Grand-Hôtel, Avenue de l'Opéra, etc., but the booking-fee demanded there is much higher. Visitors are cautioned against purchasing their tickets from veudors in the street.

Tickets taken at the door are not nnmbered and do not give the purchaser a right to any particular seat in the part of the house to which they apply. The attendant *(ouvreuse)* will direct the visitor to one of the unengaged places; but if any unfair play be snspected, visitors may demand *la feuille de location*, or list of seats booked for the night, and choose any seats which do not appear on that list.

Overcoats, cloaks, etc., may be left at the 'Vestiaire' or cloak room (fee 25, or if with a lady 50 c.). Gentlemen take their hats into the theatre, and may wear them dnring the intervals of the performances. The 'ouvreuse' nsually brings a footstool *(petit banc)* for ladies, for which she expects a gratnity of 10-25 c.

The *Claque*, or paid applauders, form an annoying, although time-honoured and characteristic featnre in most of the theatres. They occupy the centre seats in the pit in the large theatres, or one of the upper tiers in the others, and are easily recognized by the obtrusive and simnltaneous vigour of their exertions. There are even '*entrepreneurs de succès dramatiques*', who fnrnish theatres with *claques* at stated terms, the Opéra being said to pay as much as 24,000 fr. a year. Strange as it may seem to the visitor, all attempts to abolish this nuisance have hitherto failed.

A list of the most important Parisian theatres is here annexed, with the prices of the seats 'au bureau' (see above). The first four enjoy state-subsidies.

The **Opéra**, or *Académie Nationale de Musique* (Pl. B, R, 18; *II*), see p. 79. The admirable performances of the Parisiau opera take place on Mon., Wed., and Frid in winter on Sat. also. Mou. and

Frid. are the fashionable evenings. The ballet and the *mise en scène* are unsurpassed. Evening-dress is *de rigueur* in the best seats. Ladies (without hats) are admitted to the orchestra and balcony stalls. — The first recorded performances of opera in France go back to the 16th century. French works were first produced in 1669, by Pierre Perrin, and in 1672 by J. B. Lulli. From 1683 to 1787 the opera-house was at the Palais-Royal, then at the Porte St. Martin, and from 1821 to 1874 in the Rue Le Peletier.

Avant-scènes and premières loges de face 17; fauteuils de balcon (see p. 36), baignoires d'avant-scène, and premières loges de côté 15; fauteuils d'orchestre (see p. 36), deuxièmes loges de face, and baignoires de côté 14; deuxièmes loges de côté 10; troisièmes loges de face 8; stalles de parterre 7; avant-scènes des troisièmes 5; fautenils and stalles d'amphithéâtre des quatrièmes de face 3 and 2½ fr.

The **Théâtre Français** (Pl. R, 21, *II;* see p. 88), or *Comédie Française*, Place du Théâtre-Français, near the Palais-Royal, is the great home of classic art, and the acting, whether in tragedy or comedy, is unrivalled. Ladies (without hats) are admitted to the stalls. — The 'Comédie Française' owes its origin to the amalgamation in 1680 (by command of Louis XIV) of the two companies of players directed by Molière's widow after his death (1673). The plays represented at the inaugural performance were Racine's Phèdre and Molière's 'Le Médecin malgré lui'. The 'Théâtre Français' dates from the French Revolution, when the company was divided into two camps, and was the name taken by the secessionists, who were headed by the great tragedian Talma. The theatre owes its present organization to a decree issued by Napoleon at Moscow in 1812.

Avant-scènes des premières loges 10; premières loges, avant-scènes des deuxièmes, and baignoires 8; fauteuils de balcon 10 and 8; fauteuils d'orchestre 8; loges de face de deuxième raug 6; loges découvertes de deuxième rang 5; loges de côté de deuxième rang 4; fauteuils des troisièmes loges 4 and 3; troisièmes loges aud avant-scènes 3; parterre 2½; troisième galerie aud fauteuils de la quatrième 2 fr.

The **Opéra Comique** (Pl. R, 21, *II;* see p. 82), Place Boïeldieu, was intended for the performance of the lighter operas, but has latterly been devoted to the more ambitious operas and to lyrical dramas. Evening-dress as at the Opera.

Avant-scènes de rez-de-chaussée and de balcon, loges and fauteuils de balcon (1st row) 10; baignoires and fauteuils d'orchestre and de balcon (2nd and 3rd rows) 8; avant-scènes and loges de face des deuxièmes 6; fanteuils du troisième étage 4; stalles de parterre 3½; avant-scènes, loges, and stalles du troisième étage 3 fr.

The **Odéon** (Pl. R, 19, *IV;* see p. 325), Place de l'Odéon, ranks next to the Théâtre Français for the performance of classical dramas. Since 1906 it has been under the management of the actor Antoine, formerly director of the Théâtre Antoine (p. 39), and modern plays are also given. Ladies are admitted to all seats except the parterre. Evening-dress usual in the best seats.

Avant-scènes de rez-de-chaussée and de balcon 12; baignoires 10; premières loges 8; fauteuils d'orchestre 7; fauteuils de balcon 8 and 6;

stalles de la première galerie 3½ and 2½; loges de première galerie 3; parterre 2½ fr.

The **Vaudeville** (Pl. R, 18, 21, *II*; see p. 81), at the corner of the Rue de la Chaussée-d'Antin and the Boulevard des Capucines; for dramas and comedies. Prettily decorated.

Avant-scènes de rez-de-chaussée and de balcon (4 seats) 15 fr. each seat; premières loges (6, 5, and 4 seats) 12; baignoires (6, 5, and 4 seats) 10; fautenils de balcon, premier rang 12; 2nd row and fauteuils d'orchestre 10; fautenils de foyer 7, 6, and 5; loges de foyer de face (5 and 4 seats) 6 fr. each seat; avant-scènes and deuxièmes loges de foyer 5; troisièmes 4, 3, and 2 fr. — The prices 'en location' (p. 37) are the same.

The **Gymnase** (Pl. R, 24, *III*; p. 83), Boulevard Bonne-Nouvelle 38, chiefly for comedies, is one of the best theatres in Paris.

Avant-scènes de rez-de-chaussée and de balcon 15; fauteuils d'orchestre, loges, and fauteuils de balcon premier rang 12; baignoires and fauteuils de balcon deuxième rang 10; fauteuils de foyer 7, 6, and 5; avant-scènes de foyer 5; stalles de deuxième galerie 4 and 3; avant-scènes de deuxième galerie 2; troisième galerie 2 and 1½ fr. — The prices 'en location' (p. 37) are the same.

Théâtre Sarah Bernhardt (Pl. R, 23, *V*; p. 174), Place du Châtelet, under the management of the celebrated actress, who sometimes takes the leading parts.

Avant-scènes de rez-de-chaussée and de balcon 15; baignoires, loges, and fauteuils de balcon premier rang 12; fauteuils de denxième rang and d'orchestre 10; première galerie 7; fauteuils de première galerie 6; avant-scènes and fauteuils de la deuxième galerie 4; stalles de parterre 3½; de deuxième galerie 2½; amphithéâtre 1 fr. — The prices 'en location' (p. 37) are the same.

Théâtre Réjane (formerly Nouveau-Théâtre), Rue Blanche 15 (Pl. B, 18, 17), under the management of Madame Réjane.

Avant-scènes de rez-de-chaussée and de première 15; loges and baignoires 12; fauteuils d'orchestre 12 and 10; fauteuils de balcon 12, 10, and 7; fanteuils de pourtour 5, 3, and 2 fr. — The prices 'en location' (p. 37) are the same.

Théâtre de la Porte St. Martin (Pl. R, 24, *III*; p. 84), Boulevard St. Martin 16. Dramas, etc. M. Coquelin the Elder sometimes acts here.

Avant-scènes de premières and de rez-de-chaussée 10; baignoires 8; loges de premier balcon 7; de deuxième balcon 5; fauteuils de premier balcon 8 and 7; fantenils d'orchestre 7 and 5; deuxième and troisième balcon 5 and 3½; stalles de troisième balcon 2½; stalles d'amphithéâtre 1½ and 1 fr.

Théâtre Antoine (Pl. R, 24; *III*), Boul. de Strasbourg 14, for modern pieces. Excellent performances, though not invariably suited to British tastes. See under Odéon, p. 38.

Avant-scènes de rez-de-chaussée and de balcon 8; loges 7; baignoires 6; fauteuils de balcon 7 and 4; fauteuils d'orchestre 5; loges de foyer and fauteuils de foyer (first row) 3; avant-scènes de foyer 2½; foyer (other rows) 2; loges, avant-scènes, and stalles de troisième galerie 1 fr. — The prices 'en location' (p. 37) are the same.

The **Variétés** (Pl. R, 21, *III*; p. 82), Boulevard Montmartre 7, excellent for vaudevilles, farces, operettas, and similar lively pieces of essentially Parisian character.

Avant-scènes de rez-de-chaussée and des premières (5 seats) 12 fr. each seat; baignoires (6, 5, and 4 seats) and loges de première galerie (6 and 4 seats) 10; fauteuils de balcon 12 and 10; faut. d'orchestre 10; faut. de foyer 6 and 5; deuxième galerie 4 and 3 fr. — The prices 'en location' (p. 37) are the same.

Théâtre de la Gaîté (Pl. R, 24, *III;* see p. 197), Rue Denis-Papin. It has several times changed its specialty.

The prices vary according to the pieces that are played.

Théâtre des Nouveautés (Pl. R, 21, *II;* p. 81), Boulevard des Italiens 28; for operettas, vaudevilles, etc.

Avant-scènes de rez-de-chaussée and des premières (4 seats) 12½; baignoires, premières loges, and fauteuils d'orchestre 8; faut. de balcon 8 and 7; fauteuils de galerie 5 and 4; avant-scènes des deuxièmes 4; stalles de galerie 2 fr.

Théâtre du Palais-Royal (Pl. R, 21, *II;* p. 89), a small theatre in the Rue Montpensier, at the N.W. corner of the Palais-Royal, where vaudevilles and farces of broad but very laughable character are performed.

Avant-scènes and fauteuils de balcon premier rang 8; premières loges, baignoires, fauteuils de balcon deuxième rang 7; fauteuils d'orchestre 8 and 5; loges and fauteuils de première galerie 5; avant-scènes and fauteuils de première galerie deuxième rang 4; deuxième galerie 2½ fr.

Bouffes Parisiens (Pl. R, 21; *II*), a small theatre in the Rue Monsigny 4 and the Passage Choiseul; pieces of a somewhat daring character.

Avant-scènes 10; baignoires and loges de balcon 10 and 8; fauteuils d'orchestre 7 and 5; fauteuils de balcon 8 and 6; loges and fauteuils de première galerie 4 and 3; avant-scènes de première galerie 3; deuxième galerie 2 fr. — The prices 'en location' (p. 37) are the same.

Théâtre de la Renaissance (Pl. R, 24, *III;* p. 84), Boulevard St. Martin 18 and Rue de Bondy 19. Comedies, dramas, etc. At present occupied by Mme. Jane Hading.

Avant-scènes de rez-de-chaussée and de balcon 15; baignoires 12; loges de balcon and fauteuils de balcon (1st row) 12; other rows 10; fauteuils d'orchestre 10 or 12; fauteuils de première galerie 7 and 5; avant-scène and loges de première galerie 5; deuxième galerie 2½ fr. — The prices 'en location' (p. 37) are the same.

Théâtre des Folies-Dramatiques (Pl. R, 27, *III;* p. 84), Rue de Bondy 40, near the Place de la République; comedies, vaudevilles, etc.

Avant-scènes de rez-de-chaussée and de balcon 8; loges de balcon 7; fauteuils de balcon and fauteuils d'orchestre 7, 5, and 3; fauteuils de première galerie and avant-scènes des deuxièmes (4 seats) 2; deuxième galerie ¾-1; amphithéâtre ½ fr.

Théâtre du Châtelet, Place du Châtelet (Pl. R, 20, *V;* see p. 174), a very roomy edifice, for spectacular pieces and ballet.

Loges de balcon (8 and 6 seats) and baignoires (4 seats) 7½ fr. each seat; fauteuils de balcon 9 and 8; fauteuils d'orchestre 8 and 6; fauteuils de première galerie 6 and 5; parterre 3; premier amphithéâtre 3; deuxième amphithéâtre 2 (Sun. and holidays 2½) fr.

Théâtre de l'Ambigu (Pl. R, 24, *III;* p. 84), Boulevard St. Martin 4; dramas, melodramas, and 'patriotic' pieces.

Premières avant-scènes 9; baignoires and premières loges 8; fauteuils de balcon 7, 5, and 4; fauteuils d'orchestre 6 and 5; fauteuils de foyer 4 and 3 fr.

Among the best of the other theatres are the following: —

Théâtre de Cluny (Pl. R, 19; *V*), Boul. St. Germain 71, the 'Gymnase' of the left bank (seats 1-6 fr.). — *Athénée* (Pl. R, 18; *II*), Square de l'Opéra (1-12 fr.). — *Théâtre Déjazet* (Pl. R, 27, *III;* p. 85), Boulevard du Temple 41 (½-5 fr.). — *Funambules*, Rue St. Lazare 18 (Pl. B, 18, *II;* 3-8 fr.); *Théâtre des Capucines*, Boul. des Capucines 39 (Pl. R, 18, *II;* fauteuils 12 fr.); *Comédie Mondaine* (Pl. B, 20), Rue des Martyrs 75, corner of the Boul. de Clichy (60 c.-3 fr.); *Théâtre des Mathurins*, Rue des Mathurins 36 (fauteuils 8 and 5 fr.); *Théâtre Trianon-Lyrique* (Pl. B, 20), Boul. de Rochechouart 80 (operettas, etc.; 1-5 fr.); *Grand Guignol*, Rue Chaptal 20bis (5-8 fr.); *Théâtre Moncey* (realistic pieces), Av. de Clichy 50; *Comédie de l'Epoque*, Boul. Beaumarchais 10.

The following are SUBURBAN THEATRES, devoted to dramas. *Théâtre Molière* (formerly Bouffes du Nord), Faubourg St. Denis 209 (½-6 fr.); *des Ternes*, Av. des Ternes 5 (1-3 fr.); *de Belleville*, Rue de Belleville 46; *des Gobelins*, Av. des Gobelins 71; *de Grenelle*, Rue Croix-Nivert 55; *de Montmartre*, Place Dancourt; *Montparnasse*, Rue de la Gaîté 31, etc.

Music Halls. The *Folies-Bergère* (Pl. B, 21; *III*), Rue Richer 32, is a very popular place of entertainment. Visitors either take seats or promenade in the gallery, while the performances are going on on the stage. Smoking allowed. The society is very mixed. Promenade 3, fauteuils 4-8 fr. — The *Théâtre Marigny* (Pl. R, 15, *II;* p. 75), Avenue Marigny, Champs-Elysées (in summer, with garden promenade 3, fauteuils 5-8 fr.); the *Théâtre-Concert du Moulin Rouge* (Pl. B, 17; p. 216), Place Blanche (*'revues'*, operettas, realistic quadrilles, etc.); the *Olympia* (Pl. R, 18; *II*), Boulevard des Capucines 26 (3-8 fr.); the *Alhambra* (Pl. R, 27, *III;* the former Théâtre du Château-d'Eau), Rue de Malte 50, near the Av. de la République (adm. 1-5 fr.); and the *Casino de Paris* (Pl. B, 18), Rue Blanche 15 and Rue de Clichy 16 (3-5 fr.), are establishments of the same kind. Some of the cafés-concerts provide similar entertainments.

Cafés-Concerts. The music and singing at these establishments are never of a high class, while the audience is of a very mixed character. The entertainments, however, are often amusing, and sometimes consist of vaudevilles, operettas, and farces. Smoking allowed. The alluring display of the words *'entrée libre'* outside the cafés-chantants is a ruse to attract the public, as each visitor is obliged to order refreshments (a *'consommation'*), which are generally of inferior quality, at a price of ¾-5 fr., according to the seat and the reputation of the place. Where admission is charged the 'consommation' is not compulsory. — The following may be mentioned. In summer: *Café-Concert des Ambassadeurs* (Pl. R, 15; *II*), in the Champs-Elysées, the first on the right; the *Alcazar d'Été*, the second on the right; and the *Jardin de Paris* (covered in

wet weather; adm. 5 fr., Sun. and holidays at 2 p.m. 1 fr.), on the left; *Printania*, in the Av. de la Grande-Armée, at the Porte Maillot (matinée 50 c., evening performance 1 fr.). In winter (a few open also in summer): the *Scala* (Pl. R, 24; *III*), Boul. de Strasbourg 13, with a handsome saloon, unroofed in summer (adm. 1-6 fr.); the *Eldorado*, No. 4, nearly opposite (1-4 fr.); *Parisiana*, Boul. Poissonnière 27 (adm. 2-7 fr.); *La Cigale* (Pl. B, 20), Boul. de Rochechouart 120 (adm. 3/4-8 fr.); *Grand-Concert Parisien*, Rue de l'Echiquier 10, opposite the Rue Mazagran, and Rue du Faubourg-St-Denis 37 (1/2-3 fr.); *Petit-Casino*, Boul. Montmartre 12 (1 1/2 and 1 fr., with a 'consommation'); *Ba-ta-clan*, Boul. Voltaire 50 (3/4-4 fr.); *La Fourmi* (Pl. B, 23), Boul. Barbès 10; *Concert Européen*, Rue Biot 5, Place de Clichy; *Gaîté Rochechouart* (Pl. B, 23), Boul. de Rochechouart 15; *La Pépinière*, Rue de la Pépinière 9, near the Gare St. Lazare (80 c.-2 1/2 fr.); *Etoile Palace*, Av. Wagram 39, etc. — See also under balls.

Cabarets Artistiques. The establishments that have attained a certain celebrity under this name are a kind of cross between the café-concert and the café-brasserie. They are the descendants of the famous but now defunct Cabaret du Chat-Noir, founded in 1882 by Rodolphe Salis, which was frequented by many celebrated literary men and artists. The entertainments, which consist of songs, mystic illusions, shadow-plays, etc., are often clever, but presuppose a considerable knowledge of colloquial French. These cabarets are scarcely suitable for ladies. Most of them are situated at Montmartre ('La Butte'): *Boîte à Fursy* (political songs; seats 5-10 fr.), Rue Pigalle 58; *Lune-Rousse*, *Cabaret des Quat'z-Arts*, 36 and 62 Boul. de Clichy; *Cabaret Aristide-Bruant*, where the visitor's arrival is apt to be hailed with jokes in doubtful taste, *Conservatoire de Montmartre* (shadow-plays, etc.), 84 and 108 Boul. de Rochechouart; *Les Noctambules* (frequented by students), Rue Champollion 7. Last of all, the 'cabarets illusionnistes': *Cabarets de l'Enfer* and *du Ciel*, *Cabaret du Néant*, Boul. de Clichy 53 and 34.

Balls. The public masked balls given during the Carnival (see announcements in newspapers and placards) are somewhat eccentric in character, and have lost much of their former glory. Those in the Opera House, formerly the most celebrated, are not now given every year. Other masked balls ('Redoutes') are held in the *Olympia* (p. 41), the *Casino de Paris* (p. 41), etc. Prices vary.

Bals Publics. These 'balls', which take place all the year round, may be regarded as one of the specialties of Paris. Many of these entertainments, however, have for some years past been to a great extent 'got up' for the benefit of strangers, numbers of the supposed visitors being hired as decoys by the lessee of the saloon. It need hardly be said that ladies cannot attend these balls. The chief of these places of amusement on the right bank is the *Bal Tabarin*, Rue Victor-Massé 34, at the corner of the Rue Pigalle (Pl. B, 20), every evening (2 fr.; Sat. 5 fr.). Next in popularity come the *Bal Bullier*, Carrefour de l'Observatoire 9 (Pl. G, 19; p. 334), in the Quartier Latin, noted as a resort of students (adm. 1 or 2 fr., chief days Thurs., Sat., and Sun.; concerts also given), and the *Moulin de la Galette* (Pl. B, 20), Rue Lepic 77 (Thurs., Sat., & Sun., adm. 1 1/2 fr.; masked balls on Thurs. during the Carnival).

On **Mardi Gras** (Shrove Tuesday) and on the Thursday of **Mi-Carême** 'confetti'-throwing is largely indulged in by the youth of both sexes. — At the **Fête du Quatorze Juillet** (the anniversary of the taking of the Bastille, see p. 180) 'balls' are held in many of the streets for three consecutive nights (12th to 14th), and grand displays of fireworks are given in the Jardin Henri-Quatre (Pont-Neuf), at Montmartre (p. 213), at the Ile des Cygnes (p. 234), etc.

Circuses. *Equestrian Performances*, accompanied by acrobatic feats, pantomime, etc., are exhibited at the following cirouses: —

Nouveau Cirque (Pl. R, 18, *II;* p. 86), Rue St. Honoré 251. Adm. 5, 3, and (promenade only) 2 fr.

Cirque d'Hiver (Pl. R, 27, *III;* p. 85), Boul. des Filles-du-Calvaire. Performances from Sept. to May. Adm. $^1/_2$-3 fr.

Cirque Medrano, or *Boum-Boum* (Pl. B, 20; p. 215), Boul. Rochechouart 63. Adm. $^1/_2$ to 4 fr.; Sun. and holidays, $^3/_4$-5 fr.

Cirque Métropole (Pl. R, 14; *IV*), Rue Duvivier 21 and Av. de La Motte-Picquet 18. Adm. $^3/_4$-5 fr.

Hippodrome (Pl. B, 17; p. 219), Boul. de Clichy 126. Adm. $^1/_2$-5 fr.

The Musée Grévin, Boul. Montmartre 10, adjoining the Passage Jouffroy, founded by the celebrated draughtsman Grévin, is a collection of wax figures, resembling Madame Tussaud's in London; open 1 to 11 p.m. (adm. 1 fr.). It also contains a theatre, where comedies, vaudevilles, and operettas are performed (2 fr., incl. adm. to the waxworks). In the basement are representations of the Roman Catacombs, etc., and a room for cinematograph exhibitions (adm. 50 c.). Concert 3-6 and 8-10.45. — Establishments of a similar kind are the *Musée de la Porte St. Denis*, Boul. St. Denis 8 (50 c), and the *Nouveau Musée*, Boul. St. Martin 14 (50 c.).

At the Théâtre Robert Houdin, Boul. des Italiens 8, acrobatic performances and exhibitions of conjuring are given in the afternoon (adm. 2-5 fr.) and cinematograph entertainments in the evening (1 fr.).

Théâtres de Guignol (Punch & Judy shows) in the Champs-Elysées, on both sides of the Avenue Marigny, in the Tuileries Garden, at the Luxembourg, and in the Parc de Montsouris.

Panoramas (religious subjects) at Montmartre, see p. 215. — *Photorama Lumière*, Rue de Clichy 18 (panoramic views of the world), open 2.30-6 and 8.30-11 p.m.

Phonographs: *Pathé*, Boul. des Italiens 24-26 and Rue de Richelieu 98 (shop); *Columbia*, Boul. des Italiens 34. At the *Théâtrophone*, at the Théâtre des Nouveautés, Boul. des Italiens, pieces played at the Opéra, the Théâtre Français, etc. are heard through the telephone.

Giant Wheel (Grande Roue de Paris), Avenue de Suffren 74; 1 p.m. to midnight in summer, 1 till 6 p.m. in winter; ascent and performances, 50 c.

10. Concerts. Art Exhibitions. Sport. Clubs.

Concerts. The celebrated concerts of the *Conservatoire de Musique* (p. 83), Rue du Faubourg-Poissonnière, take place from November to April. Only the highest order of classical music is performed.

As all the seats are taken by subscription, admission for strangers is possible only when tickets are returned by subscribers (apply at the office, Rue du Conservatoire 2, on Sat. at 1.30-3 p.m. or on Sun. at 1-2 p.m.). — Premières loges and stalles de galerie 15 fr.; stalles d'orchestre 12 fr.; loges de rez-de-chaussée 10 fr.; deuxièmes loges 9 fr.; troisièmes loges 5 fr.; amphithéâtre, 1st and 2nd rows 5, other rows 4 fr.

The *Concerts Lamoureux*, for classical and modern music, take place on Sunday at 3 p. m. in winter in the Salle Gaveau, Rue de la Boëtie (Pl. B, 15; *II*). Adm. 2-10 fr. Conductor: M. Camille Chevillard.

Similar to the last are the *Concerts Colonne*, which are held on Sun. at 2 p. m. in winter in the Théâtre du Châtelet (p. 40). Adm. 1-8 fr. Conductor: M. Ed. Colonne.

Concerts of Chamber Music are given occasionally at the concert-rooms of *Erard*, Rue du Mail 13; *Pleyel*, Rue Rochechouart 22; *Æolian*, Av. de l'Opéra 32, and other places. See bills and newspaper advertisements.

Other concerts worthy of mention are: the *Concerts Populaires*, at the Théâtre Marigny (p. 41) on Sun. at 3 p. m. in winter; the *Concerts de la Schola Cantorum*, Rue St. Jacques 269 (p. 330); the *Concerts Rouge*, Rue de Tournon 6; and the *Concerts Touche*, Boul. de Strasbourg 25.

Open-air concerts in summer at the *Jardin d'Acclimatation* (p. 238) and during the summer *Military Bands* play (4-5 p.m. May 1st-June 15th, and after Aug. 31st, or 5-6 p.m. June 16th-Aug. 31st) in the gardens of the Tuileries (Sun., Tues., and Thurs.), the Palais-Royal (Sun., Wed., and Frid.), and the Luxembourg (Sun., Tues., and Frid.), and in several other parks and squares; the favourite is that of the Garde Républicaine (programmes in the daily papers).

The best **Church Music** is heard at the *Madeleine* (p. 77), *St. Roch* (p. 87), *La Trinité* (p. 212), *Notre-Dame* (p. 265), and *St. Sulpice* (p. 296).

Art Exhibitions. A number of exhibitions of art take place annually in Paris towards the end of winter, in spring, and in autumn (see the Chronique des Arts, which appears on Sat., and the daily papers). The *Société Nationale des Beaux-Arts* holds its exhibition (known as the 'Salon') in the Grand Palais (p. 74) in the Champ-Elysées from April 15th to June 30th; that of the *Société des Artistes Français*, in the same building, lasts from May 1st to June 30th. Both are open 8 a.m.-6 p.m. and charge 1 fr. for admission (½ fr. on Sun. afternoon). On 'varnishing day' (*'jour de vernissage'*) the charge is 10 fr. The exhibitions of the *Société du Salon d'Automne* (Sept. and Oct.) and the *Union des Femmes Peintres et Sculpteurs* (Feb.) are also held in the Grand Palais. Exhibitions are organized also by the *Cercle Artistique et Littéraire* (p. 47) and by the *Union Artistique* (p. 47). The *Société des Artistes Indépendants* has its exhibition in the conservatories of the Cours-la-Reine (in spring). Smaller exhibitions in the *Galerie Georges Petit* ('Exposition des Femmes Artistes', in Jan.; 1 fr.), Rue Godot-de-Mauroi 12 and Rue de Sèze 8; the *Galerie des Champs-Elysées*,

Av. des Champs-Elysées 72; the *Galerie Vollard* (impressionist painters, etc.), Rue Laffitte 6; the *Galerie Durand-Ruel*, Rue Laffitte 16; the *Galerie Bernheim Jeune*, Rue Richepanse 15; the *Galerie Le Barc de Boutteville*, Rue Le Peletier 11; the *Galerie S. Bing* (art of the East, China, Japan), Rue St. Georges 10; the *Galerie Haussmann*, Boul. Haussmann 67; and the *Salon de la Plume* or *Salon des Cent* (monthly exhibition; 50 c.), Rue des Ecoles 54.

Horse Races *(Courses)* take place from February to December. Flat races at Longchamp (p. 237), Chantilly (p. 397), Maisons-Laffitte (p. 391), St. Cloud (p. 346; trotting-matches), and Tremblay (p. 416); steeplechases at Auteuil (p. 234), Vincennes (p. 257; half-bred horses), St. Germain-Achères, and other places. Full details in the newspapers. Every year about 8 million pounds change hands in bets through the agency of the official '*Pari-Mutuel*'; of the sums thus circulated 1% is levied for a fund to encourage horse-breeding, 2% for the relief of the poor ('Assistance Publique'), and 4% for expenses. Admission: 'pelouse', 1 fr.; tribune (covered stand) 5 fr.; pesage (grand stand) 20 fr., ladies 10 fr.; carriages with one horse 15, with two horses 20 fr.

Longchamp. Frequent meetings, the first (early in April) being a fashionable fixture, when the new spring fashions are seen in all their glory. The 'Grand-Prix' (10,000 *l.*), the chief French race, is decided about the middle of June, and inaugurates the summer season. The 'Prix du Conseil Municipal' (4000 *l.*) is decided in October. — *Auteuil.* Races in Feb., March, June, July, Nov., and December. The 'Grand Prix d'Auteuil' (6000 *l.*) is run on the Sunday before the Grand Prix de Paris. — *Chantilly.* Races in spring and autumn. The 'Prix du Jockey-Club' (4000 *l.*), the French Derby, takes place in spring.

Saddle Horses may be hired of *Duphot*, Rue Duphot 12; *Lejeune & Calmette*, Rue d'Enghien 42; *Pellier*, Rue Chalgrin 3; *Lalanne*, Rue Troyon 12; *Hensman*, Avenue Bugeaud 55 (the last three near the Bois). The charge for a ride of 3 hrs. is 10-15 fr. — Horses and carriages are sold at the *Tattersal Français*, Rue Beaujon 24.

Boating is a favourite summer-recreation, the chief starting-points being Asnières (p. 339), Argenteuil (p. 390), Chatou (p. 372), and Bougival (p. 375) on the Seine, and Joinville-le-Pont (p. 417) and Nogent (p. 416) on the Marne. Regattas are frequently held, the eight-oared race at Suresnes, in May, and the international and championship contests at Asnières being the principal fixtures.

Cycling is a popular amusement in France, where it is even more largely patronized as a sport than in England. The highroads between Paris and the coast are good, though often destitute of shade; while the Bois de Boulogne and the environs of Paris afford excellent opportunities to the cyclist. Cyclists entering France with their machines must deposit a sum equal to the duty on the latter (22 fr. per 10 kg. or 22 lbs.), which is returned to them on quitting the country. Members of well-known cycling associations, such as the *Cyclists' Touring Club* (47 Victoria St., London, S.W.) or the *Touring Club de France* (65 Av. de la Grande-Armée, Paris) are spared this formality on conditions explained in the handbooks of these clubs.

An annual tax of 3 fr. is imposed on every cycle in France (12 fr. on motor-cycles), but strangers remaining in the country not more than three months receive a dispensation from this tax ('permis de circulation'; 60 c.) on application at the custom-house at the port of entry. Every cycle must be furnished with a lamp (to be lighted at dusk) and a bell or horn (audible at a distance of 50 mètres).

Cyclists will find it advantageous to join the Touring Club de France (see p. 45), the annual subscription to which is 6 fr. (5*s.*), including a copy of the monthly *Gazette*. The club publishes an *Annuaire* (1 fr.), with a list of cyclists' hotels, repairers, representatives, etc., and also a series of *Itineraries* (5 c. each).

The rule of the road in France is the reverse of that in England: keep to the right in meeting, to the left in overtaking another vehicle. — *Maps*, see p. 51.

Cycle Shops. *Clément-Humber*, Rue du Quatre-Septembre 19; *American Cycles*, Place de la Madeleine 6; *Hurtu, Peugeot, Cycles Rochet*, Avenue de la Grande-Armée Nos. 29, 22, and 62. Some of the best English makers also have shops in the Avenue de la Grande-Armée. — Cycles may be hired (1 fr. per hr., 5 fr. per day) at the cycle-shops and cycle-tracks.

Cycle Tracks. *Piste Vélocipédique Municipale*, at Vincennes (p. 257); *Vélodrome Buffalo*, Rue Parmentier 36 (Neuilly-sur-Seine); *Vélodrome de la Seine*, Rue de Courcelles 173, at Levallois (Pl. B, 7); *Vélodrome du Parc-des-Princes* (Pl. G, 1), near the station at Auteuil; *Vélodrome de l'Est*, at Charenton (Pl. G, 35). Races are frequently held at these, especially on Sunday (adm. 1-7 fr.).

Motoring. On entering France the duty on motor-cars must be deposited (50-120 fr. per 100 kg., according to size), but the amount is refunded when the country is quitted. A 'permis de circulation' (with a registered number to be shown on the car) and a driver's certificate must be obtained at the nearsst préfecture (*e. g.* at Arras for motorists landing at Calais or Boulogne).

Garages. *Agence Générale des Automobiles Charron*, Av. de la Grande-Armée 45; *Auto-Palace, Auto-Sports*, Nos. 77bis and 72 in the same Avenue; *Palais de l'Automobile*, Boul. Pereire 218; *Auto-Stand*, Rue Dnret 20; *Garage de Rennes*, Boul. du Montparnasse 60; *Garage de la Société Paris-Automobile*, Rue d'Anjou 48 (p. 47).

Skating *(Patinage).* Opportunities for open-air skating are few, the frosts, as a rule, not holding long enough. The ponds in the Bois de Boulogne (p. 237) are the favourite resorts. There is a *Skating Club*, for which one of the ponds is reserved (see p. 238). — Skating on artificial ice is practised from October to the end of April at the *Palais de Glace* in the Champs-Elysées (Pl. R, 15, *II*; adm. 2-7 p.m. 5 fr., 9 p.m. to midnight 3 fr.).

Golf. There is an excellent golf-course at La Boulie, near Versailles (p. 370; 18 holes; 5 fr. per day). Apply to the secretary.

Polo. *Polo Club* (many English and American members), at Bagatelle, in the Bois de Boulogne (p. 238).

Fencing. This art is extensively practised in the best French society. The principal 'Salles d'Armes' (where lessons may be had) are those of *Kirchhoffer* (Salle Jean-Louis), Place St. Michel 6; *Mérignac Père*, Rue Joubert 32; *Mérignac Fils*, Rue Monsieur-le-Prince 48; *Ayat*, Faub. St. Honoré 129; *Mondoloni*, Rue du Bac 40; *Rouleau*, Rue St. Honoré 350; *Rue*, Rue St. Marc 14.

Boxing. The French 'boxe', or 'savate', is practised with the feet as well as with the hands: *Castérès*, Rue Nouvelle 3 (Rue de Clichy); *Bayle*, Av. de Wagram 25; *Leclerc Frères*, Rue de Richelieu 15, etc.

Other amusements are *Football*, played especially in the Bois de Boulogne, near the lakes; *Cross-Country Runs*, in the woods in the direction of St. Cloud, Ville d'Avray, and Meudon; *Bowls*, with clubs in the Bois de Boulogne and Bois de Vincennes; *Lawn-Tennis* (Tennis Club de Paris, Boul. Exelmans 71); *Cricket; Gun Clubs* (pigeon-shooting), in the Bois de Boulogne, at Billancourt (p. 344), etc.

Clubs *(Cercles).* The following are the principal clubs of Paris, to most of which strangers are admitted on the introduction of a member: *Société d'Encouragement* or *Jockey Club*, Rue Scribe 1bis; *Cercle de l'Union*, Boul. de la Madeleine 11; *Cercle de la Rue Royale*, Place de la Concorde 4 and Rue Royale 1 (p. 67); *Cercle Agricole*, Boul. St. Germain 284; *Sporting-Club*, Rue Caumartin 2; *Union Artistique* ('l'Epatant'), Rue Boissy-d'Anglas 5; *Cercle Artistique et Littéraire*, Rue Volney 7; *Cercle des Chemins-de-Fer*, Rue de la Michodière 22; *Cercle Philidor* (chess), Boul. de Strasbourg 18; *Automobile Club*, Place de la Concorde 6 (p. 67); *Yacht Club*, Boul. Haussmann 82; *Cercle Militaire* (or 'Cercle National des Armées de Terre et de Mer'), Av. de l'Opéra 49 (p. 79); *Cercle des Capucines*, Boul. des Capucines 6; *Grand Cercle*, Boul. Montmartre 16; *Cercle de l'Escrime et des Arts*, Rue Taitbout 9; *Cercle Central des Lettres et des Arts*, Rue Vivienne 36; *Cercle de la Librairie*, Boul. St. Germain 117; *Touring Club de France*, Av. de la Grande-Armée 65; *Club Alpin Français*, Rue du Bac 30; *Racing-Club de France* (athletics), Rue de la Chaussée-d'Antin 10 and in the Bois de Boulogne (p. 237); *Société du Polo*, Pelouse de Bagatelle (p. 238), with club-house and stables for ponies (seasons, April-July and Sept.-Oct.); *Société Paris-Automobile*, Rue d'Anjou 48-50; *Aéronautique-Club de France*, Rue Jean-Jacques Rousseau 58; *Aéro-Club*, Faubourg St. Honoré 84; *Club Nautique de Paris*, Rue de la Tacherie 8.

English Clubs. *British Club*, Boul. Malesherbes 8 (visitors 25 fr. per month); *Travellers'*, Hôtel de la Païva, Avenue des Champs-Elysées 25; *Union*, Boul. des Italiens 6; *British Lady Artists*, Rue Bréa 19; *Island Club* (social and athletic), Ile des Anglais, Neuilly.

11. Shops and Bazaars.

Shops. The most attractive are those in the Grands Boulevards, the Rue de la Paix, Avenue de l'Opéra, Rue Royale, Rue du Quatre Septembre, and Rue de Rivoli., but there are large and much-frequented emporiums in other parts of the city.

A few of the best and most respectable of the innumerable and tempting 'magasins' of Paris are here enumerated. The prices tend to be somewhat high. The 'prix-fixe' system now obtains almost

universally, and, in the larger and more reputable establishments especially, strangers run little risk of being fleeced.

The GRANDS MAGASINS DE NOUVEAUTÉS, large establishments for the sale of all kinds of materials for ladies' dress, trimmings, laces, etc., form a very important feature of modern Paris, and owiug to the abundant choice of goods they offer are gradually superseding the smaller shops. Perhaps the most important of these establishments is the *Bon Marché*, Rue du Bac 135-137, and Rue de Sèvres 18-24 (Pl. R, 16, *IV;* see p. 301), rather distant from the centre of the town, with which may be mentioned the *Grands Magasins du Louvre* (Pl. R, 20; *II*), in the Place du Palais-Royal (p. 90) and the Rues de Rivoli, de Marengo, and St. Honoré. Of a similar character are: *Le Printemps*, at the corner of the Boul. Haussmann and the Rue du Havre; the *Petit St. Thomas*, Rue du Bac 27-35; *A la Place Clichy*, in the place of that name; the *Ville de St. Denis*, Rue du Faubourg-St-Deuis 91-95; *La Samaritaine*, Rue du Pont-Neuf and Rue de Rivoli; *Pygmalion*, corner of the Rues St. Denis and de Rivoli, and Boul. de Sébastopol 9-17.

Similar to these Grands Magasins de Nouveautés are the BAZAARS, at some of which all kinds of household requisites and luxuries may be obtained, while others devote themselves to cheap goods of every kind. Anyone may enter and walk round. The most important are: the *Gagne-Petit*, Av. de l'Opéra 21-23; *A la Ménagère*, Boul. Bonne-Nouvelle 20; the *Bazar de l'Hôtel-de-Ville*, Rue de Rivoli 50-54, beside the Hôtel de Ville. Of a similar character are the *Nouvelles Galeries*, Avenue de Clichy 43. Among the others may be mentioned the *Bazar Magenta*, Boul. Magenta 86; the *Bazar des Halles et des Postes*, Rue du Louvre 15bis; and the *Bazar du Château-d'Eau*, Rue du Faubourg-du-Temple 2 and Place de la République 10; and, on the left bank, the *Grand-Bazar de la Rue de Rennes*, Rue de Renues 136.

ANTIQUITIES AND CURIOSITIES: *Caisso et Cie.*, Boulevard de la Madeleine 1; *Laurent-Perdreau*, Rue Meyerbeer 2, first floor; *Lowengard*, Rue Louis-le-Grand 25; *A la Mémoire de Jeanne d'Arc* (religious objects), Boulevard St. Germain 185; *Jamarin*, Rue de Clichy 35; *Seligmann*, Place Vendôme 23 (Rue de la Paix); various shops in the Quai Malaquais, Rue La Fayette, Rue Drouot, Rue Laffitte, Rue Le Peletier, near the Hôtel des Ventes Mobilières (p. 82), Boul. Haussmann, etc. — Chinese and Japanese Goods: *Galerie S. Bing*, Rue St. Georges 10 (p. 45); *Dai-Nippon*, Boul. des Capucines 3. — Ivories: *E. Rosenwald*, Rue des Archives 64. — The depôt of the *Manufactures et Ateliers d'Art de l'Etat*, where the choicest products of the Mint (p. 291), the Chalcography department of the Louvre (p. 168), and the Sèvres Manufactory (p. 345) are on sale, is at the corner of the Boul. des Italiens and the Rue Favart. — Reproductions of the sculptures at the Louvre may be had at the *Ateliers des Moulages du Louvre* (open daily exc. Mon. till 4 p.m.),

entered by the Cour Visconti and Cour du Sphinx (see Plan, p. 96). — Modern works of art: *Maison Moderne*, Rue des Petits-Champs 82.

'Articles de Voyage': *Moynat*, Place du Théâtre-Français 5; *Bertin jeune*, Av. de l'Opéra 29; *Au Touriste*, Av. de l'Opéra 39bis, and others, in the same street; and at the *Bazaars* (p. 48). English goods at *Old England*, Boul. des Capucines 12.

Bootmakers *(bottier, cordonnier;* boots and shoes, *chaussures)*: *Poivret*, Rue des Petits-Champs 32; *Pinet*, Boul. de la Madeleine 1; *Bacquart* (boots), Rue Vignon 36. — For ladies: *A la Merveilleuse*, Avenue de l'Opéra 24; *A la Gavotte*, same street 26. — Ready-made boots (mostly marked prices) may be procured in almost every street: *Raoul*, Boul. des Italiens 22, Boul. Montmartre 2, Rue de Rennes 64, etc.; *Au Prince Eugène*, Rue de Turbigo 29. — English boots at Boul. Montmartre 3, 15, and 21; Boul. des Capucines 8.

Bronzes *(bronzes d'art)*: *Leblanc-Barbedienne*, Boul. Poissonnière 30; *A. Gauge*, Rue Vieille-du-Temple 124; *Fumière & Gavignot*, Avenue de l'Opéra 32; *Siot-Decauville*, Boul. des Italiens 24; *Conquet*, Boul. des Italiens 27; *Goldscheider*, Rue de Paradis 45; *Liberty*, Av. de l'Opéra 38; *Susse Frères*, Rue Vivienne 31.

Chemists and Druggists: *Pharmacie Normale*, Rue Drouot 19 and Rue de Provence 15-17; *Pharmacie Centrale des Grands Boulevards*, Rue Montmartre 178, on the boulevard; *Dupuy*, Place Ste. Opportune 10; *Principale*, Rue Réaumur 49; *Paillard-Ducatte*, Place de la Madeleine 8; *Grignon*, Rue Duphot 2; *Th. Leclerc*, Rue Vignon 10; *Pharmacie Homéopathique*, Rue des Capucines 8; *T. P. Hogg*, Rue Castiglione 2; *Roberts & Co.*, Rue de la Paix 5; *Beral*, Rue St. Roch 2 and Rue de Rivoli 194; *W. D. Hogg*, Av. des Champs-Elysées 62; *Nathan*, Rue Scribe 3 (the last five are English); *Swann*, Rue de Castiglione 12 (American).

Chocolate, Tea, etc.: *Compagnie Coloniale*, Av. de l'Opéra 19; *F. Marquis*, Passage des Panoramas 57-59 and Rue Vivienne 44; *Lombart*, Boul. de la Madeleine 9; *Guérin-Boutron & fils*, Boul. Poissonnière 29 and Rue St. Sulpice 28. See also Confectioners.

Cigars. The manufacture and sale of tobacco ('*caporal ordinaire*' and '*supérieur*') and cigars is a monopoly of government. The shops, called *débits de la régie des tabacs*, are distinguished by their red lamps. The prices are the same everywhere. English and American tobacco may be obtained at various shops in the Rue de Rivoli, the boulevards, and other streets frequented by strangers.

Good imported cigars (25 c. each, and upwards) may be purchased at the principal depot, Quai d'Orsay 63, at the Place de la Bourse 15, at Rue St. Honoré 157 ('A la Civette'), or at the Grand-Hôtel. The prices (marked on the open boxes) of the home-made cigars usually smoked range from 5 to 35 c. There are also special brands manufactured for the restaurants, cafés, etc. (25-50 c., each). Cigarettes are sold in packets of twenty at 50-80 c. Oriental cigarettes are to be had at Boul. des Capucines 12 and Place de la Bourse 15. The ordinary smoking-tobacco is sold in packets of 40 grammes at 50 and 80 c. Besides the *Caporal*, it includes *Maryland* and *Levant* (of a lighter description).

Passers-by may avail themselves of the light burning in every tobacco shop without making any purchase. Postage-stamps may be bought at any tobacconist's.

CONFECTIONERS (sweetmeats; see also Chocolate): *Boissier*, Boul. des Capucines 7; *Siraudin (L. Marquis)*, Place de l'Opéra 3 and Boul. des Capucines 17; *Rebattet*, Rue du Faubourg-St-Honoré 12; *Seugnot*, Rue du Bac 28; *Fuller* (American confectionery), Rue Daunou 4. See also p. 25. — Preserved Fruits *(fruits confits)* are sold in these shops and in most large groceries. Price about 5 fr. per kilogramme ($2^1/_5$ lbs.).

DELICACIES (preserved meats, etc.; *comestibles*): *Corcellet*, Avenue de l'Opéra 18; *Potel & Chabot*, Boul. des Italiens 25 and Rue Vivienne 28; *F. Potin*, Boul. de Sébastopol 97-103, Boul. Malesherbes 45 and 47 (near the church of St. Augustin), Faubourg-St-Antoine 99 (also 'English-American grocer'), Rue de Rennes 140, etc.; *Epicerie de l'Hôtel Terminus* (p. 4); *Aux Bords du Rhin*, Rue Richer 47; *Faguais*, Avenue des Champs-Elysées 42, *Winterborn*, same avenue 73 (these two 'English-American' grocers).

DRESSMAKERS, MILLINERS, etc. The most fashionable shops are to be found in the neighbourhood of the Opera: Rue de la Paix (*Worth*, No. 7), Rue Taitbout (*Laferrière*, No. 28), Rue Louis-le-Graud, Rue du Quatre-Septembre, Rue Auber, and the adjoining Boulevards. At these a simple walking-dress is said to cost not less than 400 fr., while an evening-costume may amount to 1500 fr. Hats and bonnets range from 60 to 120 fr. according to style. It is generally possible to reduce the prices by a little bargaining. The *Grands Magasins* (p. 48) have lower charges and employ skilful modistes; while ready-made clothing can also be obtained there, as well as in the shops mentioned under Tailors.

ETCHINGS, ENGRAVINGS, POSTERS *(eaux-fortes, estampes, affiches)*: *Danlos*, Quai Voltaire 15; *Rapilly*, Quai Malaquais 9; *Sagot*, Rue de Châteaudun 39bis; *Hesselle*, Rue Laffitte 13; *Stroelin*, Rue Laffitte 27; *Olivier*, Rue Bonaparte 20.

FANCY ARTICLES, see 'Articles de Voyage', Toy Shops, Bronzes, Leather; also Bazaars (p. 48).

FANS *(éventails)*: *Faucon*, Avenue de l'Opéra 38; *Kees*, Rue Poissonnière 46; *Duvelleroy*, Boul. de la Madeleine 11 and Passage des Panoramas 17-18; *Le Zéphyr*, Rue des Petites-Ecuries 24; *Buissot*, same street 46. Antique fans also at most of these.

FLOWERS, see p. 52.

FURNITURE (artistic): *Boudet*, Boul. des Capucines 43; *Jansen*, Rue Royale 6 & 9; *Linke*, Rue du Faubourg-St-Antoine 170; *Magasins du Bois Sculpté*, Boul. Sebastopol 105 — English furniture: *Maple & Co.*, Square de l'Opéra and Rue Boudreau 5. See also Faubourg St. Antoine (p. 252), the centre of the cabinet-makers' industry. — Upholstery: *Liberty*, Avenue de l'Opéra 28. — Aubusson carpets: *Sallandrouze*, Rue des Jeûneurs; *Paquenié*, Rue Vi-

vienne 16. Oriental carpents: *Maple & Co.*, Rue Boudreau 5; *Dalseine*, Rue St. Marc 18; *A la Place Clichy* (p. 48).

GLOVERS (kid glove, *gant de chevreau* or *de peau*; see also Hosiers): *Gants Jouvin*, Rue de la Paix 25 and Place de l'Opéra 3; *Au Carnaval de Venise*, Boul. de la Madeleine 3; *Perrin*, Avenue de l'Opéra 45; *Jourdain et Brown*, Rue Halévy 14; *A la Petite Jeannette*, Boul. des Italiens 3; *L. Persin*, Passage Jouffroy 24-26; *Guignié jeune*, Rue Ste-Anne 34 (Grenoble gloves); *Rondet & Vallier*, Rue d'Enghien 25; *Old England*, see Tailors (p. 52). Neckties and umbrellas also at most of these.

GOLDSMITHS AND JEWELLERS, very numerous and tempting, especially in the Rue de la Paix, the Rue Royale, the Boulevards, and the Avenue de l'Opéra. All genuine gold and silver articles bear the stamp of the mint.

HATTERS (*chapeliers:* see also Hosiers, Tailors): *Delion*, Boulevard des Capucines 24 and Passage Jouffroy 21-25; *A. Berteil*, Rue de Richelieu 79, Rue du Quatre-Septembre 10, Boul. St. Germain 134; and Boul. Haussmann 91; *Pinaud & Amour*, Avenue de l'Opéra 41; *Léon*, Rue Daunou 21 and Av. des Champs-Elysées 88; *Diebold*, Boul. St. Michel 47.

HOSIERS AND SHIRTMAKERS (generally dear). *Doucet*, Rue de la Paix 21; *Roddy* (also tailor), Boul. des Italiens 2; *Chemiserie Spéciale*, Boul. de Sébastopol 102; *Maison des 100,000 Chemises*, Rue La Fayette 69 and Rue de Rennes 55; the *Gagne-Petit* (see p. 48) and the *Grands Magasins* (p. 48).

MAPS. *Barrère*, Rue du Bac 21; *Chapelot & Cie.*, military bookseller, Rue and Passage Dauphine 30 (1st floor); *Delorme*, Rue St. Lazare 80; *Challamel*, Rue Jacob 17 (charts).

Maps of the Environs of Paris. The *Army Ordnance Department* ('Etat-Major') has published a coloured map (1906) on a scale of 1:50,000 (9 sheets at 1 fr. 60 c. each). The map of the *Ministère de l'Intérieur* (1:100,000) is in one coloured sheet (1½ fr.), and that of the *Préfecture de la Seine* (Department of the Seine; 1:5000) in 104 coloured sheets (1895-1900) at 1 fr. These can be obtained through Barrère (see above), who has also issued maps of the environs of Paris (1:50,000) in 49 sheets in colours of which 29 have already appeared (1895-1902), at ¾ fr. — Cyclist maps: *Taride*, Boul. St. Denis 18-20; *Campbell*, Passage du Havre 24; *Smith*, Rue de Rivoli 248 (Plan-Vélo series).

OPTICIANS (spectacles, *lunettes;* opera-glass, *jumelles;* eye-glasses, *pince-nez*): *Chevalier*, Avenue de l'Opéra 27; *Fischer, Franck*, Boul. des Capucines, Nos. 12, 25; *Meyrowitz* (from New York), Rue Scribe 3; *Hazebroucq*, Rue de la Paix 23; *Armand*, Rue St. Antoine 71; *Tissot*, Av. de l'Opéra 33; *Derogy*, Quai de l'Horloge 33; *Iseli*, Boul. St. Germain 149.

PASTRY-COOKS: *Pâtisserie Favart* (Julien jeune), Boul. des Italiens 9 and Rue Favart 20; *Biscuits Guillout*, Rue Rambuteau 84; *E. Godineau*, Rue de Sèze 12. See also p. 25.

PERFUMERY: *Violet*, Boul. des Italiens 29; *Pinaud*, Place Vendôme 18; *Piver & Cie.*, Boul. de Strasbourg 10; *Gellé Frères*, Avenue

de l'Opéra 6; *Lubin*, Rue Royale 11 and Rue Ste. Anne 55; *Botot*, Rue de la Paix 17; *Agnel*, Avenue de l'Opéra 16, Rue Ste. Anne 3, and Boul. Malesherbes 31 and 83; *Houbigant*, Rue du Faubourg-St-Honoré 19; *Dr. Pierre*, Place de l'Opéra 8; *J. V. Bully*, Rue Montorgueil 67.

PHOTOGRAPHS: *Braun*, Av. de l'Opéra 43 and Rue Louis-le-Grand 18 (comp. p. 117); *E. Hautecoeur*, Av. de l'Opéra 35; *Paul Berger*, Rue de Caumartin 62; *Pierre Petit & fils*, Rue La Fayette 122; *Kuhn*, Rue de Rivoli 220; *Giraudon*, Rue des Beaux-Arts 9; *A. Legros*, Rue Bonaparte 21; *Bulloz*, same address; *E. Pirou*, Boul. St. Germain 5. — Photographic Apparatus: *Photo-Hall*, Rue Scribe 5; *Vérascope Richard*, Rue Halévy 10; *Kodak*, Av. de l'Opéra 5, Place Vendôme 4, etc.

PICTURES AND SCULPTURES. At the galleries of *Durand-Ruel* (p. 45) and *Georges Petit* (p. 44); *Bernheim jeune & fils* (pictures), Av. de l'Opéra 36 (comp. p. 45). Ancient paintings at *Ch. Sedelmeyer's*, Rue de La Rochefoucauld 4bis-6. Numerous other shops in the Rue Laffitte.

TAILORS. Prices of clothing made to measure by a good tailor are about 50 to 75% higher than in England. The visitor will do well to consult a resident, if possible, before bestowing his order. The shops of the best tailors are in the Boul. des Italiens, Av. de l'Opéra, etc. — READY-MADE CLOTHING: *A la Belle Jardinière* (also to measure), Rue du Pont-Neuf 2; *Marx & fils*, Boul. Montmartre 4-6; *Old England*, Boul. des Capucines 12, corner of the Rue Scribe; *Maison de l'Opéra*, Avenue de l'Opéra 20 (also for ladies); *A St. Joseph*, Rue Moutmartre 115; *A Réaumur*, a huge shop at the corner of the Rues Réaumur and St. Denis; *A la Grande Fabrique*, Rue de Turbigo 50 and Rue Réaumur 29; *O. Stroem & fils*, Rue de la Chaussée-d'Antin 16 (clothes for motorists).

TOY SHOPS: *Au Nain Bleu*, Boul. des Capucines 27; *Au Paradis des Enfants*, Rue de Rivoli 156 and Rue du Louvre 1.

WATCHMAKERS: *L. Leroy & Cie.*, Boul. de la Madeleine 7; *Rodanet*, Rue Vivienne 36 (chronometers at these two); *Bréguet-Brown*, Rue de la Paix 12; *Garnier*, Boul. Haussmann 17; *Au Chronomètre de France*, Boul. des Italiens 11. — *Lepaute* (clocks), Rue Halévy 5; *Planchon*, Rue de la Chaussée-d'Antin 5; *Fabrique Exacte*, Boul. des Italiens 18; *Rousseau* (clocks), Rue de Château-Landon 4-6; *Thomas*, Rue d'Armaillé 22.

Those who desire to transmit purchases direct to their destination should procure the services of a goods-agent (p. 33).

Flower Markets. *Quai aux Fleurs* (Pl. R, 23; *V*), on Wed. and Sat. (a bird-market on Sun.); *Place de la République* (Pl. R, 27; *III*), on Mon. and Thurs.; *Place de la Madeleine* (Pl. R, 18; *II*), on Tues. and Frid.; *Place St. Sulpice* (Pl. R, 16-19; *IV*), on Mon. and Thurs.; etc. There are beautiful flower-shops in the boulevards and elsewhere; *e.g. Labrousse*, Boul. des Capucines 12; *Lachaume*, Rue Royale 10; *Bories*, *Augustin*, Boul. St. Germain 179, 108; *Au Lilas Blanc*, Boul. Haussmann 188. — **Horticultural Show**, at the Jardin des Tuileries (p. 67), in spring.

Commissionnaires, or messengers, are to be found at the corners of some of the chief streets (no tariff; 1-2 fr. according to distance). Many of them are also *Shoeblacks* (20 c.).

12. Booksellers. Reading Rooms. Libraries. Newspapers.

Booksellers. *Galignani's Library*, Rue de Rivoli 224, with library (see below); *W. H. Smith & Son* (late *Neal*), Rue de Rivoli 248, with library and reading-room (see below); *Brentano*, Avenue de l'Opéra 37; these three are English and American booksellers.

Société d'Editions Littéraires et Artistiques (Libraire Paul Ollendorff), Rue de la Chaussée-d'Antin 50 (general agents for Baedeker's Handbooks). *E. Flammarion & A. Vaillant*, Av. de l'Opéra 36bis, Boul. des Italiens 10, Boul. St. Martin 3, Galeries de l'Odéon, etc.; *Arnaud*, Avenue de l'Opéra 26; *Eug. Rey*, Boul. des Italiens 8; *Lemerre*, Passage Choiseul 23-31; *Haar & Steinert*, Rue Jacob 21; *Le Soudier*, Boul. St. Germain 174; *F. Vieweg*, Rue de Richelieu 67; *C. Klincksieck*, Rue de Lille 11; *W. Fischbacher*, Rue de Seine 33 (German books at these five); *Ch. Eitel*, Rue de Richelieu 8 (Russian books); *Boyveau et Chevillet*, Rue de la Banque 22. — Rare books: *D. Morgand*, Passage des Panoramas 55; *Rouquette*, Rue La Fayette 18; *L. Carteret & Cie.* (formerly Conquet), Rue Drouot 5; *Conard*, Boul. de la Madeleine 17; *Mellet*, Galerie Vivienne 45-46. The famous house of *Hachette & Cie.* is at 79 Boul. St. Germain. — The *Second-Hand Book Stalls* on the quays on both banks, E. of the Pont Royal, are interesting. The shops in the Galeries de l'Odéon and the numerous bookshops near the Sorbonne may also be mentioned.

Reading Rooms and Circulating Libraries. *Smith*, Rue de Rivoli 248 (adm. 25 c., per week 1 fr.), well supplied with English newspapers and English and American magazines. — The reading rooms of the *New York Herald*, Avenue de l'Opéra 49, the *Brooklyn Daily Eagle*, Rue Cambon 53, and the *Chicago Daily News*, Boul. des Capucines 10 (all open gratis), are well supplied with American, English, and French newspapers. — *Galignani*, Rue de Rivoli 224 (English books, 25-75 c. daily, 3-6 fr. monthly). — The reading-rooms are also convenient for letter-writing. — There are also *Public Libraries*, open from 9 a.m. to 4 or 6 p.m., or even later.

Newspapers. The oldest Parisian newspaper is the 'Gazette de France', which was founded in 1631 by Renaudot (p. 264). No fewer than 150 journals appeared in 1789, 140 in 1790, and 85 in 1791, but most of these were suppressed at various times by government, Napoleon finally leaving only thirteen in existence. On the restoration of the monarchy about 150 newspapers and periodicals were published, but only eight of these concerned themselves with political matters. Since then the number has been constantly on the increase, and now amounts to about 2600. The political papers number over 150, and are sold in the streets or at the 'kiosques' in the Boulevards (p. 78) at 5, 10, 15, and 20 c.

MORNING PAPERS. *Le Figaro* (15 c.; see p. 211), social and literary rather than political; *Le Gaulois* (15 c.), Conservative and social; *Le Gil Blas* (15 c.), social and literary, typically French; *Le Matin* (5 c.), Republican, well informed; *Le Journal* (5 c.), Republican, bnt chiefly literary; *L'Echo de Paris* (5 c.), Nationalist and literary; *Le Petit Journal*, popular Republican organ (see p. 210); *L'Eclair* (5 c.), Militarist; *Le Soleil* (5 c.), Orleanist; *La Libre Parole* (5 c.), antisemitic; *L'Autorité* (5 c.), Bonapartist; *La Croix* (5 c.), clerical; *Le Petit Parisien*, *La Lanterne*, *Le Radical*, and *Le Rappel* (all 5 c.); are Radical; *L'Evènement* (5 c.); *Le Siècle* (10 c.); *La Petite République* (5 c.), *L'Humanité* (5 c.), both Socialist; *L'Aurore* (5 c.), Radical. — Also, *Le Journal Officiel* (5 c.).

EVENING PAPERS. Republican: *Le Journal des Débats* (10 c.), moderate one of the best Parisian papers; *Le Temps* (15 c.), well edited and influential; *Le Soir* (15 c.; published at 9 p.m.); *La Liberté* (5 c.). *La Patrie* (5 c.), Nationalist and Militarist; *L'Intransigeant* (5 c.; Henri Rochefort), *La Presse* (5 c.), organs of the Opposition. *La Gazette de France* (see p. 53), royalist.

SPORTING PAPERS: *L'Auto*; *Le Monde Sportique*; *La Vie au Grand Air* (illust.); *Le Jockey*; *Paris-Sport*.

REVIEWS AND PERIODICALS: *La Revue des Deux Mondes* (the oldest); *La Nouvelle Revue* (Republican); *Le Correspondant* (Conservative); *La Revue Illustrée* (artistic); *La Revue* (formerly *Revue des Revues*); *Revue Générale des Sciences*; *Revue Scientifique*; *Revue Critique*; *La Nature*; *Revue Bleue*, *Revue Blanche* (both literary); *Revue de Paris*; *Annales Politiques et Littéraires*; *L'Energie Française*, and many others.

ILLUSTRATED JOURNALS: *L'Illustration*; *Le Grand Illustré*; *Le Monde Illustré*; *La Vie Illustrée*; *Madame et Monsieur*, *Patria* (military); *Gazette des Beaux-Arts*; *Revue de l'Art Ancien et Moderne*; *Musica*; *Armée et Marine*; *Le Plaisir*; *Je sais tout* (monthly); *Femina*; *La Vie Heureuse*; *Le Tour de France* (every two months); *Fermes et Châteaux*; *La Revue du Foyer-Français*; *Le Journal Amusant*; *La Vie Parisienne*; *Le Charivari*; *Le Rire*; *Le Sourire*.

English, German, and other foreign journals are sold in the kiosques near the Grand-Hôtel and in some others on the principal boulevards. — *The Daily Mail*, *Continental Edition* (15 c.), published daily including Sundays (office, Rue du Sentier 34), contains an excellent summary of political and commercial news, the latest information from England (private wire from London), the United States, and the whole of the Continent, and a list of the principal sights and amusements of Paris. — The European edition of the *New York Herald* (office, Avenue de l'Opéra 49) is a daily paper of a similar kind (price 15 c., Sun. 25 c.). — The *American Register* (office, Place de l'Opéra 8), with lists of American travellers in Europe and general news (10 c.), is published every Saturday.

Strangers desiring to learn French or other languages will find ample facilities at the *Berlitz School of Languages*, Avenue de l'Opéra 27, and at the *Institut Rudy*, Avenue d'Antin 53, where a conrse of three lessons per week costs 10-15 fr. a month. Private lessons are also given. The *Institut Polyglotte*, Rue de la Grange-Batelière 16, is a similar establishment. The addresses of private teachers may be obtained from Galignani and the other booksellers. — The *Franco-English Guild*, Rue de la Sorbonne 6, for women, supplies information regarding the conditions of study at the Sorbonne, the art-schools, and studioe; the examinations held by the University of Paris; special branches of study; etc. The annual inscription fee, including use of dining-room and reading-room, is 10 fr.; course of ten lessons in French 30 fr.; full course [illegible] 225 fr. — Girls who wish to com-

bine the comforts of an American home with excellent opportunities for the study of French, history, and art will find these at the 'Study Home' of *Mrs. Edward Ferris*, 97 Boulevard Arago.

The *University Hall*, Boulevard St. Michel 95 and 109, is a home and club for students, somewhat on the lines of the University Settlements of Great Britain and America (apply to the secretary; see p. 13). — The *Ruskin House*, Rue Jacob 21 (directress, Miss F. White), is a similar institution (international) for women students.

13. Physicians. Dentists. Nursing Homes. Hospitals.

Physicians. Should the traveller require medical advice during his stay in Paris, he should obtain from his landlord the name of one of the most eminent practitioners in the neighbonrhood of his hotel or lodgings. Information may be obtained also at the English and other chemists' shops (p. 49), or at *Galignani's* (p. 53). The '*Bottin*', or Directory, may also be consulted with advantage (to be seen at any café). Usual fee from 10 to 20 fr. or more per visit or consultation. In cases of emergency at night the address of a practitioner on night-duty can be obtained at a police-station *(poste de police)*. The following British and American physicians may be mentioned: —

Dr. Anderson, Avenue des Champs-Elysées 121; *Dr. Austin*, Rne Chalgrin 20; *Dr. Barlee* (homœopath), Rue Washington 3; *Dr. De Chanaud*, Rue d'Aguesseau 12; *Dr. Deering*, Rne Godot-de-Mauroy 30; *Dr. Dupuy*, Avenne Montaigne 53; *Dr. Gros*, Rue de Ponthieu 28; *Dr. D'Hotman de Villiers*, Rue de Marignan 27; *Dr. Jarvis*, Boul. Malesherbes 11; *Dr. Oscar Jennings*, Le Vésinet; *Dr. Koenig*, Rue de Miromesnil 65; *Dr. Magnin*, Boul. Haussmann 121; *Dr. Mercier*, Avenue MacMahon 15; *Dr. Pike*, Rue de Lubeck 31; *Dr. Rivière*, Rue des Mathnrins 25; *Dr. Leonard Robinson*, Rue d'Agnesseau 1; *Dr. Tucker*, Rue St. Florentin 4; *Dr. Turner*, Rue Lincoln 5; *Dr. Warden*, Rue Chalgrin 9; *Dr. Whitman*, Rue de Lubeck 20.

Oculists: *Dr. Landolt*, Rne Volney 4; *Dr. de Lapersonne*, Boul. Malesherbes 90; *Dr. Kalt*, Boul. Malesherbes 50; *Dr. Bull* (Amer.), Rne de la Paix 4; *Dr. Sulzer*, Rue de Tocqueville 22.

Dentists: *I. B. & W. S. Davenport*, Avenue de l'Opéra 30; *J. Evans*, Rue de Rivoli 248; *T. W. Evans*, Rue St. Augustin 22; *Dr. Levett*, Boul. de Rochechouart 86; *Dr. Spaulding*, Boul. Malesherbes 39; *Waller*, Rue Auber 16; *American Dental Association* (Dr. Harry-Berhard, Rue Clément Marot 5), Rue Notre-Dame-de-Lorette 33; *Dr. P. R. Chance*, Place Vendôme 16; *Jordan*, Rue Cambon 26; *Didsbury*, Rue Meyerbeer 3; *Barrett*, Avenue de l'Opéra 17; *Daboll*, Avenne de l'Opéra 14; *Duchesne*, Rue du Faubonrg-Montmartre 53; *Dugit*, Rue du Vingt-Neuf-Jnillet 6; *Rossi-Hartwick*, Rue St. Honoré 185; *Ryan*, Rue Scribe 19; *Rykert*, Boul. Haussmann 35; *Weber*, Rue Molitor 29.

Nursing Homes *(Maisons de Santé)*. In case of a serions or tedious illness, the patient cannot do better than take np his qnarters

at one of the regular sanatory establishments. There are many well-conducted houses of the kind in Paris and the environs.

The following may be recommended: — *Maison Municipale de Santé*, Rue du Fanbourg-St-Denis 200 (terms 5-12 fr. per day, everything included); *Maison des Hospitaliers de St. Jean-de-Dieu*, Rue Oudinot 19 (10-12 fr.); *Maison des Religieuses Augustines de Meaux*, Rue Oudinot 16 (for women; 300-500 fr. per month); *Etablissements Hydrothérapiques d'Auteuil*, Rue Boileau 12 and Rue de Miromesnil 63; *Maison Rivet*, at St. Mandé, Grande Rue 106, *Maison des Diaconesses Protestantes*, Rue de Reuilly 95, these two for women. Mention may be made also of the Protestant *Hospice Suisse* (for men; apply at the Swiss Embassy, Rue de Marignan 15bis), and the *Hôpital-Hospice de Rothschild*, Rue Picpus 72-85 (for Jews). — Sick Nurses may be obtained at the *Hollond Institution for English Hospital-trained Nurses*, Rue d'Amsterdam 25, the *American Graduate Nurses*, Rue Freycinet 6, and at the *Nursing Institution*, Boul. Haussmann 190.

Hospitals. The *Hertford British Hospital, or *Hospice Wallace* (Pl. B, 8), is a large Gothic edifice in the Rue de Villiers, at Levallois-Perret, near Neuilly, built and endowed by the late Sir Richard Wallace. It has accommodation for between thirty and forty patients. and is surrounded by a large garden.

The following are the principal Hospitals of the 'Assistance Publique' (comp. the List of Streets, etc., in the Appendix). *Andral*, *Beaujon*, *Bichat*, *Boucicaut*, *Broca* (p. 337), *Broussais*, *de la Charité*, *Cochin* and *Cochin-Annexe* (formerly Ricord, p. 331), *des Enfants-Malades*, *Hôtel-Dieu* (p. 265), *Laënnec* (p. 301), *Lariboisière* (p. 210), *Necker*, *de la Pitié* (p 329), *St. Antoine* (p. 252), *St. Louis* (p. 240), *Tenon* (p. 250), *de la Salpêtrière* (p. 329), *Trousseau* (p. 253), etc. Visiting days, Thurs. and Sun. 1-3.

The *Institut Pasteur*, for the treatment of hydrophobia, is at Rue Dutot 25 (Pl. G, 13), see p. 335. *Hôpital Pasteur*, Rue de Vaugirard 205.

14. Divine Service.

English Churches. For the latest information, visitors are recommended to consult the Saturday number of The Daily Mail or New York Herald (p. 54).

Episcopal Church: — *English Church* (Pl. R, 15; *II*), Rue d'Aguesseau 5, Faubourg St. Honoré, opposite the British Embassy; services at 10.30, 3.30, and 8; chaplain, Rev. G. A. Ormsby, D.D. — *Christ Church* (Pl. B, 5), Boul. Bineau 49, Neuilly; services at 10.30 and 4; chaplain, Rev. H. T. R. Briggs. — *St. George's Church* (Pl. R, 12; *I*), Rue Auguste-Vacquerie 7 (Av. d'Iéna); services at 10.30 and 6; chaplain, Rev. F. Anstruther Cazdew. — *Church of the Holy Trinity* (Amer.; Pl. R, 12, *I*), Avenue de l'Alma 19bis; services at 10.30 and 5; rector, Rev. J. B. Morgan, D.D. — *St. Luke's Church* (Amer.), Rue de la Grande-Chaumière 5, near the Boulevard Montparnasse; services at 10.30 and 8; Rev. I. Van Winkle. — H.C. at all these at 8.30 a.m., also at 11 a.m. every second Sun. at Holy Trinity (choral), and at noon in the English Church and at St. George's (choral).

English Congregational Chapel, Rue Royale 23 (Pl. R. 18; *II*), at 10.45 a.m.; minister, Rev. S. H. Anderson. Also at the *Taitbout Chapel*, Rue de Provence 42, at 2.30 p.m.

St. Joseph's Roman Catholic Church, Avenue Hoche 50, mass on Sundays at 6, 7, 8, 9, 10, and 11.30; sermons at 10 and 3.15. Confessions heard daily, 6-9.

American Presbyterian Church (Pl. B, 12; *I*), Rue de Berri 21; services at 11 and 3; minister, Rev. Chauncey W. Goodrich.

Church of Scotland (Pl. R, 15; *II*), Rue Bayard 17, Champs-Elysées; services at 10.30 and 8; minister, Rev. G. H. Cattanach.

Wesleyan Methodist Church (Pl. B, 15; *II*), Rue Roquépine 4, Boulevard Malesherbes; services at 10.45 and 8; minister, Rev. J. W. Lightly.

Baptist Church: Avenue du Maine 123; French service at 2 p.m. — New Baptist Church, Rue Meslay 61, near the Porte St. Martin, services at 2 and 8 p.m.; pastor, Rev. Rubens Saillens.

New Jerusalem Church, Rue Thouin 12 (near the Pantheon); English service on the second Sun. of every month at 4 p.m.

First Church of Christ Scientist, Washington Palace, Rue Magellan 14; services on Sun. 11 a.m.; Wed. 8 p.m.

French Protestant Churches *(Temples Protestants)*. The population of Paris is almost entirely Roman Catholic. The department of the Seine numbers only about 60,000 Protestants and 25,000 Jews.

Calvinist: *L'Oratoire* (Pl. R, 20, *II*; p. 90), Rue St. Honoré 145; service at 10.15. — *Ste. Marie* (Pl. R. 25; *V*; p. 180), Rue St. Antoine 216; service at 10.15, in winter at noon. — *Temple de l'Etoile*, Av. de la Grande-Armée 54 (10 and 4). — *Temple des Batignolles*, Boul. des Batignolles 46 (10.15 and 4). — *Eglise de Pentemont* (p. 301), Rue de Grenelle 106 (Pl. R, 17, *IV*; 10.15 and 4). — *Eglise du St. Esprit*, Rue Roquépine 5 (Pl. B. 15, *II*; 10.15 and 1). — *Temple Milton*, Rue Milton 5, corner of the Rue Hippolyte-Lebas (Pl. B, 21). — *Temple de Passy* (Pl. R, 8), Rue Cortambert 19 (Trocadéro; 10.15). — *Temple de Neuilly*, Boul. d'Inkermann 8 (10.15).

Lutheran: *Eglise des Billettes* (Pl. R, 23, *V*; p. 185), Rue des Archives 24; service at 10.15 in French, at 2 in German. — *Eglise de la Rédemption* (Pl. B, 21; *II*, *III*), Rue Chauchat 16; service at 10.15. — *Eglise de St. Marcel*, Rue Thouin 10bis (Pl. G. 22, *V*; 10.15). — *Eglise de la Résurrection* (Pl. G, 10), Rue Quinault 8 (10 a. m.). — *Eglise du Gros-Caillou*, Rue Amélie 19 (Pl. R, 14; *IV*), near the Hôtel des Invalides (10.15). — *Swedish Church*, Boulevard Ornano 19 (2.30).

Free *(Libres)*: *Chapelle Taitbout*, Rue de Provence 42 (Pl. B. 18; *II*, *III*), service at 10.15 a. m. — *Chapelle du Nord* (Pl. B, 24), Rue des Petits-Hôtels 17 (10.15). — *Chapelle du Luxembourg*, Rue Madame 58 (Pl. R, 16, *VI*; 10.30 a. m. and 8 p.m.). — *Chapelle du Centre*, Rue du Temple 115 (10.30). — *Eglise Baptiste*, Rue de Lille 48 (2.15).

Greek Church. — *Eglise Russe*, Rue Daru (p. 222; 11 a.m.). — *St. Stéphane*, Rue Georges-Bizet 7.

Synagogues: Rue Cadet 10 (Pl. B, 21; *III*); Rue Notre-Dame-de-Nazareth 15 (Pl. R, 24; *III*); Rue de la Victoire 44 (Pl. B, 21, *II*; p. 211); Rue des Tournelles 21 (Pl. R, 26; *V*); Rue Vauquelin 9 (Pl. G, 19); Rue Buffault 30 (Pl. B, 21; Portuguese).

Missions. For those interested in home mission work the following notes may be of service. The *McAll Mission* has now between 30 and 40 stations, of which the most important are at Rue Royale 23, Boul. Bonne-Nouvelle 8, and Rue St. Antoine 104; meetings every week-day at 8 p.m. Sunday meetings at 4.30 p.m. at Rue Royale 23 and at 8.15 p.m. at Rue du Faubourg-St-Antoine 142 and Rue Nationale 157. The offices of the mission are at Rue Godot-de-Mauroi 36; chairman and director, *Rev. Chas. E. Greig, D. D.* — *Anglo-American Young Men's Christian Association*, Rue Montmartre 160 (4.45 p.m.). — *Christian Endeavour Society*, Rue de Sèvres 72 (Sun. 4 p.m.). — The *Girls' Friendly Society*, Avenue d'Iéna 50, affords cheap lodgings. — *Société Centrale de la Mission Intérieure:* agent, *Pastor J. Pfender*, Rue Labruyère 46.

15. Embassies and Consulates. Ministerial Offices. Banks.

Embassies and Consulates. — GREAT BRITAIN: Ambassador, *Rt. Hon. Sir Francis L. Bertie*, Rue du Fanbourg-St-Honoré 39. — Consul General, *Albemarle Percy Inglis, Esq.*, Rue d'Aguesseau 7 (11-3); vice-consul, *G. F. Atlee, Esq.*

UNITED STATES: Ambassador, *Hon. Henry S. White*, Avenue Kléber 18 (11-3). — Consul General, *Frank H. Mason*, Avenue de l'Opéra 36; vice-consul general, *Dean B. Mason;* deputy-consul general, *H. C. Coxe.*

Ministerial Offices. The days and hours of admission are frequently changed. Consult the 'Bottin' (p. 55).

Affaires Etrangères, Quai d'Orsay 37 and Rue de l'Université 130 (Pl. R, 14, *II*; p. 300). — *Agriculture*, Rue de Varenne 78 (Pl. R, 14, *IV*; p. 301). — *Colonies*, at present in the Pavillon de Flore, Tuileries (Pl. R, 17, *II*; p. 69), shortly to be transferred to the former Institut des Frères in the Rue Oudinot (Pl. R, 13; *IV*). — *Commerce et Industrie*, Rue de Varenne 80 (Pl. R, 14; *IV*). — *Finances*, at the Louvre, Pav. de Rohan (Pl. R. 20, *II*; p. 90). — *Guerre*, Boul. St. Germain 231 and Rue St. Dominique 10-14 (Pl. R. 17, *II*, *IV*; p. 300). — *Instruction Publique, Beaux-Arts et Cultes*, Rue de Grenelle 110 (Pl. R, 17; *IV*) and Rue de Valois 3 (Beaux-Arts). — *Intérieur*, Rue Cambacérès 11-13, and Rue des Saussaies 11 (Pl. R, 15; *II*). — *Justice*, Place Vendôme 13 (Pl. R, 18; *II*). — *Marine*, Rue Royale 2 (Pl. R, 18, *II*; p. 67). — *Travail et Hygiène*, Rue de Bellechasse 66 (Pl. R, 17; *II*). — *Travaux Publics, Postes et Télégraphes*, Boul. St. Germain 244 (Pl. R, 17, *IV*; p. 300); Sous-Secrétariat des Postes et Télégraphes, Rue de Grenelle 99 and 103.

Banks. *Banque de France*, Rue de la Vrillière 1 and Rue Croix des Petits-Champs 39 (Pl. R, 21, *II;* see p. 89), and Place Ventadour (Pl. R, 21; annexe for bonds); *Crédit Foncier de France* (Pl. R, 18; *II*), Rue des Capucines 19; *Crédit Lyonnais* (Pl. R, 21,

II; p. 81), Boul. des Italiens 17-21; *Société Générale*, Rue de Provence 54-56 (Pl. B, 18; *II*, *III*); *Comptoir National d'Escompte* (Pl. B, 21, *III*; p. 83), Rue Bergère 14; *Rothschild Frères*, Rue Laffitte 21-25 (Pl. B, R, 21; *II*, *III*); *Banque Franco-Américaine*, Place Vendôme 22. — ENGLISH AND AMERICAN BANKERS: *Munroe & Co.*, Rue Scribe 7; *Morgan, Harjes, & Co.*, Boul. Haussmann 31; *E. Boyd Neel & Co.*, Rue Daunou 21.

MONEY CHANGERS *(changeurs)* are found in almost every part of Paris, particularly in the Palais-Royal, near the Exchange, the Boulevards, the Rue Vivienne, and the other streets frequented by strangers. That at the *Crédit Lyonnais* (see above) may be recommended.

STAMPS. Receipts for sums above 10 fr., as well as various commercial documents, must be stamped. Receipt-stamps are sold at the post-offices and by many tobacconists.

16. Distribution of Time.

At least a fortnight is required to obtain even a superficial idea of Paris and its environs. The visitor should begin by taking a preliminary drive (p. 60) or walk from the Place de la Concorde (p. 65) up the Champs-Elysées (p. 71; view from the Arc de Triomphe, p. 76), and along the Boulevards (p. 77), through the W. central quarter of the city (p. 86). He should supplement this by a steamboat-trip on the Seine, disembarking at the Quai de l'Hôtel-de-Ville (p. 175) in order to visit Notre Dame (p. 265; view from the tower, p. 267). The most important art-collections are at the *Louvre* (p. 92), to which several days should be devoted; the *Luxembourg* (p. 315; modern French art); the *Hôtel de Cluny* (p. 271; industrial arts of the mediæval and Renaissance periods); the *Musée Carnavalet* (p. 187; historical survey of the city of Paris); the *Bibliothèque Nationale* (p. 201; rare bindings, medals, cameos, and small antiques); and the *Hôtel des Invalides* (p. 303; military museum). Other interesting buildings are the *Archives Nationales* (p. 183), the *Hôtel de Ville* (p. 175), the *Halles Centrales* (markets; p. 194), the *Bourse* (p. 208), the *Mint* (p. 291), the *Panthéon* (p. 283), the *Sainte Chapelle* (p. 262), the *Dome of the Invalides* (p. 310), and the churches of the *Madeleine* (p. 77), *St. Germain-l'Auxerrois* (p. 91), *St. Eustache* (p. 195), *St. Vincent-de-Paul* (p. 210), *St. Germain-des-Prés* (p. 295), *St. Sulpice* (p. 296), and *St. Etienne-du-Mont* (p. 286). — An early start should be made in order that time may be spared for objects of interest *en route*. The late afternoon should be devoted to the *Bois de Boulogne* (p. 236), the *Père-Lachaise* (p. 242), the *Buttes-Chaumont* (p. 240), and other parks (p. 64), or to watching the busy life of the boulevards (p. 78).

Paris is pre-eminently the city of fine VISTAS. The wonderful prospects which the eye commands from in front of the statue of 'Quand Même', near the *Arc de Triomphe du Carrousel* (p. 70); from the Quai des Tuileries, to the left of the *Pont de la Concorde* (p. 67); or from the Quai de la Conférence, to the left of the *Pont*

Alexandre-Trois (p. 224) create impressions which can never be forgotten.

The VIEWS enjoyed from certain elevated points are no less beautiful; *e.g.* from the top of the *Arc de Triomphe de l'Etoile* (p. 76), the towers of *Notre-Dame* (p. 267), the basilica of the *Sacré-Coeur de Montmartre* (p. 214), the *Tour Eiffel* (p. 313), the *Tour St. Jacques* (p. 173), the *Buttes-Chaumont* (p. 240), etc., and from the terrace of the park at *St. Cloud* (p. 347); or lastly from the terrace of *St. Germain-en-Laye* (p. 379), whence, however, the view of Paris itself is restricted.

Of places in the ENVIRONS *Versailles* (p. 349) and *Chantilly* (p. 397) stand first in interest; the former for its park and palace of Louis XIV (now a historical museum), the latter as a modern princely residence, also with a park, and containing the Musée Condé. The Royal Tombs at *St. Denis* (p. 383) convey only a fleeting impression, so swiftly is the visitor hurried through. The same remark applies to the palace of *Fontainebleau* (p. 421), with its admirable Renaissance interior. The forest of Fontainebleau deserves a whole day to itself.

The following **Preliminary Drive** will occupy $2^1/_2$-3 hrs. and cost 6-10 fr. in a cab hired by the hour (see Appx., p. 47). From the *Place de la Concorde* (p. 65), through the Rue de Rivoli (p. 90) to the E., passing the Louvre (p. 92) and the Hôtel de Ville (p. 175); then through the Rue St. Antoine as far as the Place de la Bastille (p. 180), returning along the Grands Boulevards (pp. 78 et seq.) and past the Madeleine (p. 77) to the Place de la Concorde. We next ascend the Champs-Elysées (p. 71) to the Arc de Triomphe de l'Etoile (p. 75; view). Thence we drive viâ the Pont de l'Alma (p. 225), to the Champ-de-Mars (p. 312), the Hôtel des Invalides (p. 303), and the Panthéon (p. 283). Then down the Boulevard St. Michel (p. 269), passing the Sorbonne (p. 280) and the Hôtel de Cluny (p. 271) on the right; across the Pont St. Michel (p. 269) into the 'Cité', where Notre-Dame (p. 265) is observed on the right. We regain the right bank of the Seine by the Pont d'Arcole (p. 175), at the Place de l'Hôtel-de-Ville (p. 175). We may conclude our excursion with a steamboat-trip on the Seine (see Appx., p. 48).

A good idea of Paris may be obtained also by taking the following round on the tops of omnibuses and tramway-cars (Sun. should be avoided), which would cost only 1-$1^1/_2$ fr. but would take twice as long as the drive by cab. We first take the *Madeleine-Bastille* omnibus (line *E*; without correspondance; 15 c.) along the Boulevards to the *Place de la Bastille* (p. 180); thence we take the *Louvre-Vincennes* tramway (*TC*; 15 c.) as far as the *Hôtel de Ville* (p. 175), whence the *Hôtel de Ville-Porte de Neuilly* motor-omnibus (*C*; 15 c.) conveys us to the *Place de l'Etoile* (p. 75; ascent of the Arc de Triomphe; view). Returning by the same route to the Place de la Concorde, we thence take the *Courcelles-Panthéon* line (*AF*), without correspondance, to the Panthéon (p. 283). Thence

we walk by the Rue Soufflot and across the Boul. St. Michel to the Luxembourg Garden (p. 323), pass through it to the Place de l'Odéon (p. 325), and thence take the *Odéon - Batignolles - Clichy* omnibus (Line *H*) to the Cour du Louvre (Place du Carrousel, p. 70). Finally we may go by *Steamboat* (p. 30) either up the Seine to the Pont d'Austerlitz (p. 327) or down to the Pont d'Auteuil (p. 234).

Hurried visitors may make a rapid tour of the outer boulevards by means of the Métropolitain (Lines 2 N and 2 S), alighting at the principal stations (see Appx. pp. 30, 31).

Distribution of Time. The following diary, which is planned for a stay of three weeks, will aid the visitor in regulating his movements and economising his time. He must however, carefully, note the days and hours at which the different collections and objects of interest are accessible to the public (see the table, pp. 62, 63), and must make free use of cabs (p. 27) or the Métropolitain (p. 30). The shorter his stay, the more he should confine himself to the principal sights.

1st Day. Preliminary drive (see p. 60), combined with a visit to *Notre-Dame* (p. 265; not on Sun.). Afternoon: *Bois de Boulogne* (p. 236) and *Jardin d'Acclimatation* (p. 238).

2nd Day. *Louvre* (p. 92); *Jardin des Tuileries* (p. 67). Afternoon: *St. Cloud* (p. 346) and *Sèvres* (p. 344).

3rd Day. *Palais de Justice* and *Ste. Chapelle* (pp. 261, 262). Afternoon: *Musée de Cluny* (p. 272); *St. Louis-en-l'Île* (p. 268).

4th Day. *Musée du Luxembourg* (p. 315); *Ecole des Beaux-Arts* (p. 291; best on Sun.) or the *Mint* (p. 291; Tues & Frid. 1-3); *St. Germain-des-Prés* (p. 295); *St. Sulpice* (p. 296).

5th Day. *Palais-Royal* (p. 88); *Halles Centrales* (p. 194) and *St. Eustache* (p. 195); *Place de la République* (p. 84); *Père-Lachaise Cemetery* (p. 242).

6th Day. *Louvre* (2nd visit; p. 92); *Madeleine* (p. 77); *Place and Colonne Vendôme* (p. 86). Afternoon: *Jardin des Plantes* (p. 326) and the *Gobelins* (p. 332; Wed. & Sat. 1-3).

7th Day. *Place des Vosges* and *House of Victor Hugo* (pp. 191, 192); *Musée Carnavalet* (p. 187); old houses in the *Rue des Francs-Bourgeois* (pp. 185, 186). *Archives Nationales* (p. 183; Sun. & Thurs. 12-3); *Quartier du Temple* (p. 200).

8th Day. *Chamber of Deputies* (p. 299); *Hôtel des Invalides* (p. 303): Musée de l'Armée (p. 303; Sun., Tues., & Thurs.); Tomb of Napoleon (p. 310); *Eiffel Tower* (p. 313).

9th Day. *Bibliothèque Nationale* (p. 201); *Bourse* (p. 208); *Notre-Dame-de-Lorette* (p. 211); *Musée Gustave Moreau* (p. 211); *Church of La Trinité* (p. 212); *St. Augustin* (p. 221); *Parc Monceau* (p. 222).

10th Day. *Versailles* (p. 349).

11th Day. *Musée du Luxembourg* (2nd visit; p. 315), the garden (p. 323), and palace (p. 314). *Pantheon* (p. 283); *St. Etienne-du-Mont* (p. 286).

	Sun. and holidays	Monday	Tuesday	Wednesday
Archives Nationales (p. 183)	12-3	—	—	—
Arts Décoratifs (p. 170)	10-4, 5	12-4, 5	10-4, 5	10-4, 5
Arts & Métiers, Conservatoire des (p. 197) In summer	10-4	—	12-4	12-4
Arts & Métiers, Conservatoire des (p. 197) In winter	10-4	—	12-3	12-3
Beaux-Arts, Ecole des (p. 291)	12-4	—	—	—
Bibliothèque Nationale, Exhib. (p. 202)	—	10-4	—	—
Chambre des Députés (p. 299)	9-5	9-5	9-5	9-5
Chantilly, Château de (p. 398)	1-5	—	—	—
Fontainebleau, Palais (p. 422)	10-5	10-5	10-5	10-5
Gobelins, Manuf. des (p. 332)	—	—	—	1-3
Hôtel de Ville (saloons; p. 176)	2-4	2-4	2-4	2-4
Imprimerie Nationale (p. 186)	—	—	—	—
Invalides, Hôtel des (p. 303)	12-4, 5	12-4, 5	12-4, 5	12-4, 5
— *Musée de l'Armée* (p. 303) In summer	1-5	—	1-5	—
— *Musée de l'Armée* (p. 303) In winter	12-4	—	12-4	—
— *Tomb of Napoleon I.* (p. 310)	12-4, 5	12-4, 5	12-4, 5	—
Jardin des Plantes, Ménagerie (p. 326)	11-4, 6	11-4, 5	11-4, 5	11-4, 5
— —, *Serres* (p. 326)	—	—	1-4, 5	—
— —, *Natural History Collections* (p. 328)	11-4	—	11-4†	—
Monnaie, Musée & Workshops (p. 291)	—	—	1-3	—
Musée Carnavalet (p. 187)	10-4, 5	—	10-4, 5	10-4, 5
— *Cernuschi* (p. 221)	10-4, 5	—	10-4, 5	10-4, 5
— *de Cluny* (p. 272)	11-4	—	11-4, 5	11-4, 5
— *du Conserv. de Musique* (p. 83)	—	12-4	—	—
— *Dutuit (et de la Ville de Paris)*, at the Petit Palais (p. 71)	10-4, 5	—	10-4, 5	10-4, 5
— *Galliéra* (p. 226) / — *Guimet* (p. 227)	10-4, 5	—	10-4, 5	10-4, 5
— *Gustave-Moreau* (p. 211)	10-4	—	10-4	10-4
— *du Louvre* (p. 92) / — *du Luxembourg* (p. 315) In summer	10-4	—	9-5	9-5
— *du Louvre* (p. 92) / — *du Luxembourg* (p. 315) In winter	10-4	—	10-4	10-4
— *de Minér. et Géolog.* (p. 325)	—	—	1-4	—
Notre-Dame, Treasury (p. 267)	—	10.30-4, 5	10.30-4, 5	10.30-4, 5
Palais de Justice (p. 261)	—	11-4, 5	11-4, 5	11-4, 5
Panthéon (p. 283)	10-4, 5	—	10-4, 5	10-4, 5
St. Denis, Tombs (p. 380)	11-5.30	10-5.30	10-5.30	10-5.30
St. Germain, Museum (p. 376)	10.30-4	—	11.30-5	—
Ste. Chapelle (p. 262)	11-4, 5	—	11-4, 5	11-4, 5
Sèvres, Musée (p. 345)	12-4, 5	12-4, 5	12-4, 5	12-4, 5
Trocadéro, Musée Ethnogr. (p. 232)	12-4, 5	10-12	12-4, 5	10-12
—, *Caste and Musée Cambodgien* (p. 231)	11-4, 5	—	11-4, 5	11-4, 5
Versailles, Palais (p. 351)	11-4, 5	—	11-4, 5	11-4, 5
Victor Hugo, House of (p. 192)	10-4, 5	—	10-4, 5	10-4, 5

Thursday	Friday	Saturday	Admission free except where otherwise stated.
12-3	—	—	
10-4, 5	10-4, 5	10-4, 5	Adm. 1 fr., Sun. free.
10-4	—	12-4	
12-3	—	12-3	
—	—	—	Comp. p. 292.
10-4	—	—	Hours for students, see p. 202.
9-5	9-5	9-5	During the vacation. Fee.
1-5	—	1-5†	From 15th April to 14th October. Closed during the races. † Adm. 1 fr.
10-5	10-5	10-5	11-4 in winter (Oct. 1st - March 31st).
—	—	1-3	
2-4	2-4	2-4	By ticket issned gratis.
2.30	—	—	By permission of the director.
12-4, 5	12-4, 5	12-4, 5	
1-5	—	—	
12-4	—	—	
12-4, 5	12-4, 5	—	
11-4, 5	11-4, 5	11-4, 5	Botanic Garden open all day.
—	1-4, 5	1-4, 5	By ticket obtained at the office.
11-4	11-4†	11-4†	† By ticket obtained at the office.
—	1-3	—	Workshops only by permission of the director.
10-4, 5	10-4, 5	10-4, 5	
10-4, 5	10-4, 5	10-4, 5	
11-4, 5	11-4, 5	11-4, 5	
12-4	—	—	
10-4, 5	10-4, 5	10-4, 5	
10-4, 5	10-4, 5	10-4, 5	
10-4	10-4	10-4	
1-5	9-5	9-5	The collections of paintings and antique sculptures at the Louvre are open at these hours; the other collections at 11, 12.30, or 1 (see p. 94), none before 1 on Thnrsdays.
1-4	10-4	10-4	
1-4	—	1-4	
10.30-4, 5	10.30-4, 5	10.30-4, 5	
11-4, 5	11-4, 5	11-4, 5	
10-4, 5	10-4, 5	10-4, 5	
10-5.30	10-5.30	10-5.30	Till dusk in winter.
11.30-5	—	—	In winter 11.30-4 on Tues. & Thursday.
11-4, 5	11-4, 5	11-4, 5	
12-4, 5	12-4, 5	12-4, 5	Permission to visit workshops, see p. 345.
12-4, 5	10-12	—	Special permission required on Mon., Wed., & Friday.
11-4, 5	11-4, 5	11-4, 5	
12-4, 5	11-4, 5	11-4, 5	Trianons (p. 369) till 6 p.m. in summer.
10-4, 5	10-4, 5	10-4, 5	

12th Day. *Conservatoire des Arts et Métiers* (p. 197); *Boulevard de Strasbourg* (p. 208); *St. Vincent-de-Paul* (p. 210); *Parc des Buttes-Chaumont* (p. 240).

13th Day. *Chantilly* (p. 397).

14th Day. *St. Denis* (p. 380). Afternoon: *Enghien* (p. 387) and *Montmorency* (p. 388).

15th Day. *St. Germain-en-Laye* (p. 375).

16th Day. From the Place de la Concorde to the Trocadéro (p. 224 *et seq.*); *Petit-Palais* (Dutuit Collection, p. 73); *Musées du Trocadéro* (p. 231), *Guimet* (p. 227). and *Galliéra* (p. 226).

17th Day. *Louvre* (3rd visit; p. 92); *Hôtel de Ville* (p. 175; 2-4 p.m.). Afternoon: *Montmartre*, *Sacré-Coeur* (p. 214) and *Cemetery* (p. 216).

18th Day. Re-visit the *Musée Carnavalet* (p. 187) or the *Musée de Cluny* (p. 272); *Vincennes* (p. 253; best on Sun. and holidays).

19th Day. *Fontainebleau* (p. 421).

A day or two's rest at intervals will add to the enjoyment.

Hours of Admission. The table at pp. 62, 63 shows when the different collections and objects of interest are open to visitors. The days and honrs enumerated, thongh correct at present, are liable to alteration; and the traveller is therefore referred to *The Daily Mail* (p. 54) and to the principal French newspapers. The museums and collections are apt to be uncomfortably crowded on Sundays and holidays.

Most of the public collections and mnsenms are closed on Monday, and also on the principal holidays, *viz.* Asoension Day, July 14th, Assumption (Aug. 15th), and All Saints (Nov. 1st), unless these happen to fall on a Sunday. The Louvre, Luxembourg, and some others are closed also on Shrove Tnesday.

Churches may be best inspected in the afternoons of week-days, as no service is then held. The Madeleine (p. 77) is not open to visitors till 1 p.m., and several other churches are closed at 5 or 6 p.m. Sundays and festivals afford an opportnnity of witnessing the religious ceremonies and frequently of hearing excellent music (see p. 44). High mass is usually at 10 a.m. The masses at midday and 1 p.m. are especially attended by the fashionable world; and the scene on the conclnsion of service at the Madeleine (p. 77) and other leading churches is both interesting and characteristic. Chairs within the churches are let for 5 c. each; on festivals 10 c.

Parks and Public Gardens are usually open until 6 p.m. in winter, and until 10 or 11 at other seasons. The hour of closing is announced by a crier or (in cemeteries) by a drum or bell.

RIGHT BANK OF THE SEINE.

The modern business and fashion of Paris are chiefly confined to the quarters on the right bank of the Seine, which contain the principal *Boulevards*, the handsomest streets and squares, the most luxurious hotels, cafés, and restaurants, the best theatres, and the most attractive shops. Here, too, are situated the *Louvre*, with its magnificent treasures of art, the *Champs-Elysées*, the *Hôtel de Ville*, the *Trocadéro*, the *Opera House*, the *Palais-Royal*, the *Bibliothèque Nationale*, the *Archives*, the *Bourse*, the *Banque de France* and other great financial establishments, the *Hôtel des Postes*, the *Central Markets*, the *Conservatoire des Arts et Métiers*, the *Père-Lachaise*, etc.

1. Place de la Concorde, Jardin des Tuileries, and Champs-Elysées.

MÉTROPOLITAIN STATIONS (Line 1; Appx. p. 29): *Place de la Concorde*, almost opposite the Rue de Mondovi, and *Tuileries* (p. 67).

The stranger visiting Paris for the first time, and anxious that his first impression of the city should be as striking as possible, cannot do better than begin by a walk from the Louvre to the Place de la Concorde. On all sides are imposing views; whether we stand on the Pont de la Concorde and survey the river, or whether, from the Tuileries Gardens, with the palace of the old French kings to the E., we look N.W. towards the Champs-Elysées, with the long vista beyond the Obelisk, terminating in the Arc de Triomphe; while to the S.W. rise the Eiffel Tower and the dome of the Invalides

The ****Place de la Concorde** (Pl. R, 15, 18; *II*) †, the centre of the fashionable quarters on the W., between the Champs-Elysées (p. 71) and the Jardin des Tuileries (p. 67), is one of the most beautiful and extensive squares in the world. It received its present form in 1854 from designs by *Hittorff*. From the centre of the square a view is obtained of the Madeleine (p. 77), the Palais de la Chambre des Députés, the Louvre, and the Arc de Triomphe de l'Etoile.

† With regard to the arrangement of our Plan of Paris, see note preceding the list of streets. The three sections of the tripartite plan, coloured respectively brown, red, and gray, are referred to in the text by the corresponding letters B, R, and G. If the place sought for is also to be found in one of the five special plans of the more important quarters of the city, that plan is indicated by a Roman Italic numeral. The above reference therefore indicates that the Place de la Concorde is to be found in the *Red Section*, *Squares 15 and 18*, and also in the *Special Plan*, *No. II*.

In the middle of the 18th cent. the site was still a desert. Louis XV, after the Peace of Aix-la-Chapelle (1748; see p. xvii), 'gratified' the municipal authorities of Paris by permission to erect an equestrian statue to him, and *Gabriel*, the architect, constructed the present pavilions and balustrades. The statue, which was executed in bronze from designs by Bouchardon (model, see p. 114), was not set up until 1763; and its erection called forth some bitter epigrams ('Il est ici comme a Versailles, il est sans cœur et sans entrailles'). The statue of the king was removed in 1792, and the Place was named *Place de la Révolution*. In 1795 the name was changed to *Place de la Concorde*, and after the restoration of the Bourbons, when it was proposed to erect an expiatory monument here, it was known successively as *Place Louis XV* and *Place Louis XVI*. After 1830 the name Place de la Concorde was revived.

In 1792 the guillotine began its bloody work here and Louis XVI was executed in the Place on Jan. 21st, 1793. Amongst later victims were Charlotte Corday, Marie Antoinette (16th Oct.), Brissot, chief of the Gironde, with twenty-one of his adherents, and Philippe Egalité, Duke of Orleans, father of King Louis Philippe. In 1794 Hébert and his partizans, the determined opponents of all social rule, mounted the scaffold. The next victims were the adherents of Marat and the Orleanists; then Danton himself and his party, Camille Desmoulins, and the atheists Chaumette and Anacharsis Cloots, and the wives of Camille Desmoulins, Hébert, and others, and Madame Elisabeth, sister of Louis XVI. The guillotine was removed for a short time (26th May to 9th July 1794) to the Place du Trône (p. 253). After it had been brought back Robespierre and his associates, his brother, Dumas, St. Just, and other members of the '*comité du salut public*' met a retributive end here; a few days later the same fate overtook 82 members of the *Commune*, whom Robespierre had employed as his tools. Lasource, one of the Girondists, said to his judges: '*Je meurs dans un moment où le peuple a perdu sa raison; vous, vous mourrez le jour où il la retrouvera*'. Between 21st Jan., 1793, and 3rd May, 1795, upwards of 2800 persons perished here by the guillotine.

The **Obelisk*, which rises in the centre of the Place, once stood in front of a 'pylon', or gateway, added by Ramses II. (14th cent. B.C.) to the great temple at Luxor (Thebes) in Upper Egypt. It was presented to Louis Philippe in 1831 by Mohammed Ali, viceroy of Egypt. This is a monolith, or single block, of reddish granite or syenite from the quarries of Syene (the modern Assuân). It is 76 ft. in height and weighs 240 tons. The pedestal of Breton granite is 13 ft. high, and also consists of a single block, while the steps by which it is approached raise the whole $31/4$ ft. above the ground. The hieroglyphics on the four sides narrate the deeds of Ramses II. The representations on the pedestal refer to the embarkation of the obelisk in Egypt in 1831 and to its erection in 1836 at Paris, under the superintendence of the engineer *J. B. Lebas*. — Cleopatra's Needle in London is 70 ft. in height, and the Obelisk in the Piazza di San Giovanni in Laterano at Rome is 104 ft. high.

Each of the **Fountains* beside the obelisk consists of a round basin, 53 ft. in diameter, above which rise two smaller basins, surmounted by a spout from which a jet of water rises to a height of 28 ft. The fountain on the S. side is dedicated to the *Seas*, the other to the *Rivers*.

Upon lofty pedestals around the Place rise eight stone figures representing the chief towns of France: Lille and Strassburg by *Pradier*, Bordeaux and Nantes by *Callouet*, Rouen and Brest by *Cortot*, and

Marseilles and Lyons by *Petitot*. The Strassburg is usually hung with crape and mourning garlands, in reference to the lost Alsace. Twenty bronzed rostral columns complete the decoration.

The two imposing edifices of nearly uniform exterior on the N. side of the square, separated from each other by the Rue Royale (p. 77), were erected in 1762-1770, from *Gabriel's* plans, for the reception of ambassadors and other distinguished personages. That to the right (No. 2), the former 'garde-meuble' or store-room of the royal effects, was restored in 1898-1900; it is now occupied by the *Ministère de la Marine*. That to the left (No. 4), once the residence of the Marquise de Coislin (1776), is partly occupied by the *Cercle de la Rue Royale* (p. 47). Adjoining it, No. 6, now the *Automobile Club* (p. 47), is the house which formerly belonged to Rouillé de l'Estang (1775). In the Rue de Rivoli (p. 90), which begins here, on the right, nearly opposite the Rue de Mondovi and Rue du Vingt-Neuf-Juillet respectively, are the 'Place de la Concorde' and 'Tuileries' stations of the Métropolitain (p. 30; Appx. p. 29). On the left, at the corner of the Rue Castiglione (p. 86), is the *Hôtel Continental* (Pl. R, 18; *II*), which occupies the site of the former Ministère des Finances, destroyed by the Communards in 1871. A tablet on one of the pillars of the railing of the Garden of the Tuileries, nearly opposite this spot, records that here was situated the famous riding-school *(Manège)* used as a place of meeting by the Constituent Assembly, the Legislative Assembly, and the National Convention from 1789 to 1793. The Republic was instituted there on Sept. 21st, 1792. Farther to the E. is the small Place de Rivoli (p. 87).

The **Pont de la Concorde** (Pl. R, 15, 14; *II*), which crosses the Seine from the Place de la Concorde to the Chambre des Députés (p. 299), was built by Perronet in 1787-90, the material for the upper part being furnished by the stones of the Bastille. The piers are in the form of half-columns, and were adorned with statues (now at Versailles, see p. 353).

The *View from the bridge is very fine. It includes the Place de la Concorde, the Madeleine, and the Chamber of Deputies; then, upstream, to the left, the Tuileries Garden, a pavilion of the Tuileries and one of the Louvre, the Pont Solférino and the Pont-Royal; to the right, the Gare du Quai-d'Orsay, in front of which is the little dome of the Palais de la Légion d'Honneur; farther off are the dome of the Institut, the towers of Notre Dame, the spire of the Sainte-Chapelle, and the dome of the Tribunal de Commerce. Downstream, to the right, appear the Palais in the Champs-Elysées (p. 71); then the Pont Alexandre Trois, and the towers of the Trocadéro; to the left the Ministry of Foreign Affairs and the inevitable Eiffel Tower. The dome of the Invalides can be seen only from a little below the bridge, to the right of the Chamber of Deputies.

The entrance to the ***Jardin des Tuileries** (Pl. R, 18, 17; *II*), on the E. side of the Place de la Concorde, consists of a gateway the pillars of which are decorated with statues of Fame and Mercury on winged horses, by *Coysevox*. The garden retains the same general features as when first laid out by the celebrated landscape-gardener *Le Nôtre* in the reign of Louis XIV; but the parts between the

Place du Carrousel and the central basin are of later origin. The greater part of the Jardin des Tuileries is always open; but the reserved portion closes between 6 and 11 p.m., according to the season, the signal being given by a drum. On each side the garden is enclosed by terraces. That on the N., called the *Terrasse des Feuillants*, derives its name from a monastery of the Feuillant Order (reformed Cistercians), dissolved in 1791. In July of the same year it was the meeting-place of the club of the moderate party ('Les Feuillants'), led by Lameth, Lafayette, etc., in opposition to the more violent Jacobins (Manège, see p. 67). The space at the end of this terrace is known as the '*Jeu de Paume*', the game whence it derives its name being still played here. The monastery of the Capuchins was situated to the W. of the present Rue Castiglione. — On the S. is the *Terrasse du Bord de l'Eau*, with the *Orangerie*, near which, on the S.E. towards the Seine, is a fine bronze group of a lion and serpent, by *Barye*.

Not far from the entrance to the garden is an octagonal basin, 300 yds. in circumference, with a fountain in the centre, where children sail small boats. On the W. side are marble statues of the four seasons. On the E. side are four groups of river-gods: the Rhine and Moselle, by *Van Cleve;* the Rhône and Saône, by *G. Coustou;* the Nile, by *Bourdic*, after an antique in the Vatican, and the Tiber by *Van Cleve*, after an antique in the Louvre (p. 103). Farther on, on the left of the main walk, are modern sculptures: Despair, by *Captier*, Echo by *Pézieux*, The Good Samaritan, by *Sicard*.

In the middle of the garden is a grove of fine trees, where a military band plays in summer on Sun., Tues., and Thurs. from 4 to 5 or from 5 to 6 (chair 15 c., arm-chair 20 c.). On the N., near the Terrasse des Feuillants, are several bronze groups: Hercules subduing the Hydra, by *Bosio;* and by the flight of steps opposite the Rue Castiglione, two groups of animals, by *Caïn*. — Under the trees, on each side of the broad walk, are the *Carrés d'Atalante* or *Jardin de Robespierre*, embellished with marble hemicycles, constructed in 1793 for the accommodation of the council of old men who were to preside over the floral games in the month of Germinal (21st March to 19th April). The statues of mythological subjects here are by *G. Coustou*, *Lepautre*, *Théodon*, and others.

To the E. of the grove are well-kept parterres embellished with statues and vases, mostly modern. Around the circular basin in the centre: Oath of Spartacus, by *Barrias;* Soldier tilling the ground (from Virgil), by *Lemaire;* Prometheus, by *Pradier;* Alexander, by *Dieudonné;* Cassandra and Minerva, by *A. Millet*. — On each side of the gate: mythological groups of the end of the 17th cent.; Pericles, by *J. B. Debay* (1855); Rape of Dejaneira, by *Marqueste;* Alexander Fighting, by *Lemaire;* Cincinnatus, by *Foyatier*, etc. In the wide cross avenue: next the Seine, Comedy, by *J. Roux;* Phidias, by

Pradier; next the Rue de Rivoli, The Mask, by *Christophe;* Aurora, by *Magnier* (bronze); Medea, by *Gasq;* Silence, by *Legros.* — Beyond the gate, in the broad walk: Diana and the Nymph of Fontainebleau, by *E. Lévêque.* Farther on, to the right: Corybante, by *Cugniot;* New Year's Day, by *Beaugeault;* to the left: Bacchante, by *Carrier-Belleuse;* mythological statues, by *Coyzevox*, *Coustou*, and *Lepautre*, and animals in bronze by *Caïn.* — The E. portion of the garden also contains sculptures: 'Quand-même', by *Mercié* (1882), representing an Alsatian woman seizing the gun of a dying soldier, symbolic of the defence of Belfort in the Franco-German war. On each side of the broad walk, Ganymede, by *Barthélemy;* Eve after the Fall, by *Delaplanche;* Flora, by *Soldi-Colbert* (1903), etc.

The E. annexe of the garden, beyond the Rue des Tuileries, a street constructed in 1878, occupies the site of the *Palais des Tuileries*, which was burned by the Communards in 1871. Its only remains are the wings which connected it with the Louvre. That on the side next the river, including the *Pavillon de Flore*, was restored in 1863-68 and again after the fire of 1871. It is partly occupied by the *Ministère des Colonies* (p. 58). On the side next the quay are excellent sculptures by *Carpeaux.* The right wing, in the Rue de Rivoli, with the *Pavillon de Marsan*, was rebuilt in 1875-78, and since 1903 has accommodated the Musée des Arts Décoratifs (p. 170).

The *Palais des Tuileries* (comp. the Plan, p. 93), founded by Catherine de Médicis, widow of Henri II, was begun in 1564, beyond the city-walls of that period. It derived its name from the tile-kilns *(tuileries)* that originally occupied its site. The first architect was *Philibert Delorme*, who was succeeded by *Jean Bullant.* The above-mentioned pavilions were subsequently incorporated with it.

Before the Revolution the palace was only occasionally occupied by the French sovereigns; but it was the habitual residence of Napoleon I., Louis XVIII, Charles X, Louis Philippe, and Napoleon III. With the exception of the Hôtel de Ville (p. 175), no other edifice in Paris is more closely connected with the historical events which followed on the close of the 18th century. On 5th Oct., 1789, *Louis XVI* was brought from Versailles to the Tuileries, and in June, 1791, he was again forcibly installed here after the arrest of his flight at Varennes. On 20th June, 1792, the anniversary of the meeting in the Jeu de Paume (p. 350), the palace of the Tuileries was attacked by a mob of about 30,000 rioters armed with pikes. The death-knell of the monarchy was sounded on 10th August. The national guards posted in the palace-yard and garden were deprived by stratagem of their commanding officer, who was put to death, and the king, yielding to repeated solicitations, repaired, with his family, to the *Manège* (see p. 67), where the legislative assembly held its meetings. The Swiss guards were eager to defend the Tuileries, but the king sent orders to them to surrender. The palace was immediately invaded by the assailants, who massacred the guard and sacked the building. — On July 29th, 1830, the Tuileries were again besieged by the populace, and Charles X, who was king under the Restoration, was forced to fly. — The July monarchy was extinguished in the same way on Feb. 24th, 1848, when *Louis Philippe* was compelled to leave the palace in the hands of the insurgents, who once more pillaged the contents. — On 20th May, 1871, the Communards, aware of their desperate position, determined to wreak their revenge by setting all the principal public buildings on fire. Barrels of gunpowder and combustibles steeped in petroleum were placed in the various rooms of the palace. It was set on fire at a number of different

places on 22nd and 23rd May, after the Versailles troops had forced an entrance into the city, and, like the Hôtel de Ville, was almost completely destroyed.

The **Arc de Triomphe du Carrousel** (Pl. R, 17; *II*), which now bounds the garden on the E., was formerly the principal entrance to the Tuileries. It was erected by *Fontaine* and *Percier* to commemorate the victories won by Napoleon I. in 1805. It is an imitation of the Arch of Severus at Rome, 48 ft. in height and 63½ ft. in width (Arch of Severus 75 ft. high and 82 ft. wide).

The arch is perforated by three arcades and embellished with Corinthian columns with bases and capitals in bronze supporting marble statues representing soldiers of the empire. The marble reliefs on the sides represent: in front, on the right, the Battle of Austerlitz; on the left, the capitulation of Ulm; at the back, on the right, the conclusion of peace at Tilsit; on the left, entry into Munich. On the N. end, the entry into Vienna; on the S. end, conclusion of peace at Pressburg. The arch was originally crowned with the celebrated ancient Quadriga from the portal of St. Mark's in Venice, but this was replaced in 1815 by a QUADRIGA designed by *Bosio:* Triumph of the Restoration.

The open space between the Old Louvre and the Arc de Triomphe du Carrousel was occupied until the middle of the 19th cent. by a labyrinth of narrow streets. The *Place du Carrousel* (Pl. R, 17, 20; *II*), on the E. side of the arch, was then a small square, which derived its name from a kind of equestrian ball given here by Louis XIV in 1662. Louis Philippe began the removal of the houses, and the work of demolition was completed by Napoleon III. to make room for the construction of the New Louvre (p. 93). The Place, levelled and enlarged under the latter monarch, retained its former name.

The **Monument of Gambetta**, opposite the arch, consists of a lofty stone pyramid with a bronze group in high relief representing Gambetta (1838-82) as organiser of the national defence. At the sides are decorative statues representing Truth and Strength, and on the top is Democracy (a maiden seated on a winged lion). The numerous inscriptions are chiefly passages from Gambetta's political speeches. The general design of the monument is by *Boileau*, the sculptures by *Aubé*. — The little garden immediately behind is to be embellished with sculptures exalting the arts (by Segoffin, Fagel, Landowski, Octobre, and others). — The *Equestrian Statue of Lafayette* (by P. W. Bartlett), which stands on a lofty pedestal in the second grass-plot of the Carrousel square, is a gift from the children of the United States. Around this plot are to be placed statues representing Poetry, Literature, Music, and Science.

In the Pavillon Denon, to the S.E. of Gambetta's monument, is the entrance to the *Louvre* (see p. 95).

Quitting the Place by the gates ('guichets') near the *Pont du Carrousel* (p. 298), we notice the fine exterior façades of the Louvre (see p. 92). — Immediately beyond the N. gates we reach the Rue de Rivoli, not far from the Palais-Royal (p. 88).

Métropolitain Stations between the *Champs-Elysées* and the *Place de l'Etoile* (Line 1), see Appx., p. 29. — Restaurants in the Champs-Elysées, see pp. 16, 20.

To the W. from the Place de la Concorde extend the Champs-Elysées, at the entrance to which are placed two figures of Horse Tamers, by *G. Coustou*. These were removed from the palace at Marly (p. 373) to their present position, where they form a suitable counterpart to the winged steeds at the exit of the Jardin des Tuileries (p. 67).

The ***Champs-Elysées** (Pl. R, 15; *II*) were originally laid out at the end of the 17th cent. but were considerably altered after 1815. The E. portion forms a kind of small park, 750 yds. long by 300-400 yds. wide; beyond which the magnificent *Avenue des Champs-Elysées*, 1¼ M. in length, beginning at the Rond-Point, ascends to the Arc de Triomphe (p. 75). The park and avenue are among the most fashionable promenades in Paris, especially from 3 to 5, 6, or 7 p.m. according to the season, when numerous carriages, motor-cars, and cyclists are on their way to and from the Bois de Boulogne. At night the brilliantly illuminated thoroughfare presents a very fine effect as seen from the Place de la Concorde. The more remote walks should be avoided after dusk. — At the E. end, to the right and left, are the cafés-concerts and frequented restaurants mentioned on pp. 41 & 16. — The small drinking-fountains, which we notice in the Champs-Elysées and elsewhere in Paris, were erected by *Sir Richard Wallace* (d. 1890).

To the right, separated from the Champs-Elysées by a large garden, is the **Palais de l'Elysée** (Pl. R, 15; *II*), erected in 1718 but rebuilt on a larger scale in 1850. It is now the official residence of the President of the Republic (no admission). During the reign of Louis XV this mansion was the residence of Madame de Pompadour. Louis XVI presented it to the Duchesse de Bourbon, and it was known thereafter as the 'Elysée Bourbon'. The palace was afterwards occupied in turn by Murat, Napoleon I., Louis Bonaparte, King of Holland, and his queen Hortense, the Duc de Berry, and finally by Napoleon III., as President of the French Republic.

On the S. (left) side of the Champs-Elysées rise the Petit Palais and the Grand Palais, built in 1897-1900. Between them passes the *Avenue Alexandre Trois*, or *Allée Triomphale*, which commands a fine view of the Pont Alexandre III (p. 224), with the Esplanade and Dome of the Invalides in the background.

The **Petit Palais** (Pl. R, 15; *II*), or *Palais des Beaux-Arts de la Ville de Paris*, on the left side of the avenue as we approach the Pont Alexandre III, is a more successful building than its larger neighbour. It was designed by *Charles Girault*, in a style suggestive of the 17-18th cent. and harmonizing with the adjacent structures in the Place de la Concorde and the Place des Invalides. The main façade is adorned with two graceful colonnades and a dome, which contains the principal entrance. On the right of the porch are the Seasons, by *L. Convers;* on the left, the Seine and its banks, by *Ferrary*. The tympanum and the base of the dome are adorned with

statuary by *Injalbert* and *De Saint-Marceaux*. Behind the edifice are the Hours, by *H. Lemaire*, and Archæology and History, by *Desvergnes*. This palace contains the paintings and sculptures purchased by the City of Paris at the annual Salons since 1875, the Collection Dutuit, bequeathed to the city in 1902, and the Salles Carriès, Dalou, Henner, and Ziem, added in 1905-7. The museumis open daily, except Mon., 10-5 (4 in winter); no charge for leaving sticks and umbrellas. Catalogue (1906; 1 fr.) by H. Lapauze, the present curator.

In the VESTIBULE, or 'Rotunda', is a gilt bronze group by *Frémiet* (St. George and the Dragon). — We first enter the —

GALERIE DE SCULPTURE DE LA VILLE, to the right and left of the vestibule. This contains over a hundred works in plaster or marble, but nothing very remarkable.

To the right of the vestibule. Left wall: Marble sculptures by *Allouard*, *Roufosse*, and *Béguine; Mérite*, Hallali; *Moncel*, Enigma; then busts of Turcan and St Just by *Houdon* and *David d'Angers* (1848). In the centre: *Frémiet*, Duguesclin (gilded); *J. Boucher*, Before the sea; *H. Allouard*, Richelieu; *E. Fontaine*, Leda; *Th. Barrau*, Salammbô and Mathô; *A. Mulot*, The child at the spring; *Barthe*, Prayer. Right wall: Sculptures by *Moncel*, *H. Plé*, etc. Rotunda: centre. *R. Larche*, The tempest; right, Francis I., by *J. J. Cavelier* (from the old Hôtel de Ville); *Barrias*, B. Palissy.

To the left of the vestibule. Right wall: Sculptures by *Moncel*, *J. Gardet*, and *Vital-Cornu; G. Bareau*, The poet's vision (Victor Hugo; marble). In the centre: *Frémiet*, Torch-bearer (original at the Hôtel de Ville, p. 178); *Roger-Bloche*. Hunger (bronze); *Larroux*, Nymph and dolphin; *Malric*, Narcissus; *Daillion*, Awakening of Adam; etc. Left wall: *L. Aubé*, Dante; works by *Salières*, *Etcheto*, etc. Rotunda: *Octobre*, Remorse; on the left, Empress Josephine, by *Vital Dubray;* works by *Deschamps*, *Peyrol*, *Fagel*, *Dalou*, etc. — To the right of this rotunda are the Salles Dalou, de Sèvres, Carriès, etc. (see p. 73).

The GALERIE DE PEINTURE DE LA VILLE, which is entered from the left wing of the sculpture-gallery, is a collection that has been variously criticised, though several of the paintings are of undoubted merit.

Left wall: *Roll*, Fête du Quatorze Juillet; *Gilbert*, Dyeing-room at the Gobelins; *J. Blanche*, Chéret, the poster-artist; *Avy*, 'Bal blanc'; *Cottet*, Low mass in Brittany; *Bonnat*, St. Vincent de Paul ransoming galley-slaves; *D. Lucas*, Rustic meal; *Bail*. A game of cards; *Simon*, A visit; *Guillaumet*, The omen; *Lhermitte*, The Halles. — Marble sculptures: *Moncel*, Towards love, Ivy. — *Humbert*, Col. Marchand; *Bourgeois*, Moon-rise; *Koechlin*, Seapiece; *Hochard*, Citizens of a small town; landscapes by *Cartier*, *R. Billotte*, and *Flameng; J. P. Laurens*, St. Bruno; *Mlle. Bashkirtseff*, Portrait of herself; *J. P. Laurens*, Proclamation of the Republic (1848); *Cabanes*, Caravan in the desert. — Busts: *J. Desbois*, Bust of a woman; *A. Rodin*, Victor Hugo. — *Luigi Loir*, Fête in honour of the Emperor of Russia (1896); *Ménard*, Ancient ground; *Fantin-Latour*, Faust, Temptation of St. Anthony; *Cazin*, Evening of a fête; *Pointelin*, The Jura Mts.; *Ten Cate*, Landscape; *Luigi Loir*, A corner of Bercy. — Marble sculptures: *Marquet de Vasselot*, Purity; *Béguine*, The first piece of jewelry. — Landscapes by *Gagliardini*, *Doigneau*, *Petitjean*, *Cazin*, *Boudin*, and *A. Demont; Dubufe fils*, Mother and children; *Ant. de la Gandara*, M. Paul Escudier; *Blanche*, Little girl, Mother and children, Flowers; *Hochard*, Priests; *Bail*, Nun; *Bellan*, Evening-prayer; *Roll*, Exodus; *Vollon*, Interior of a studio; *Jeanniot*, The presentation; *Dhurmer*, Maternity; *Ribot*, At the antiquary's; *Fouace*, Double blow; *Bail*, Cinderella; *Dinet*, A madman; *Aman-Jean*, Girl; *Benjamin Constant*, Death

of the emir; *A. de Neuville*, *Battle at the limekilns of Champigny (1870). — At the end: *A. Truchet*, Aesthetic soirée; *J. Véber*, Three friends; *Jamet*, Weaver's family; *Boutigny*, Old soldier. — To the left (coming back): *Chiffart*, Shepherds in the Campagna (Rome); **Daumier*, Trio of amateurs, Chess-players, Print-collectors; *Jongkind*, Landscape; *Corot*, Portrait of Daumier; *G. Courbet*, Proudhon and his children, *Siesta, *The young ladies of the banks of the Seine, M. Corbineau; drawings by *Dhurmer* and *Léandre* (Man smoking a pipe); *Guillemet*, Landscapes; *Raffaëlli*, Hôtel des Invalides; *Le Sidaner*, Bridge of Sighs; Landscapes by *Pissaro* and *Lebourg*; *Claude-Monet*. *Sunset; *Adler*, In the mining-district; *Sisley*, Church of Moret; *Petitjean*, Village. — Marble sculptures: *Fontaine*, Leda; *Roufosse*, The first thrill. — *Brouillet*, Hay-making; *Guillemet*, Paris seen from the heights of Belleville; *Roll*, In summer; *Henri Martin*, *Landscape; *Harpignies*, Luxembourg Garden: *Roll*, Portrait of Alphand (p. 236); *Didier-Pouget*, Heath; *Henri Zo*, Market of the Encarnacion; *Guay*, The sands; *Carrière*, Mother and Child, Two panels for the town-hall of the ninth arrondissement; drawings by *Roll*, *Billotte*, etc.; *A. Maignan*, 'Come unto me all ye that lahour and are heavy laden'. — In the centre (beginning at the end), *Drawings and water-colours by *Daumier*, *L. Bonnat*, *Luc-Ol. Merson*, *Delacroix*, *Raffet*, *Hébert*, *J. P. Laurens*, *H. Martin*, *Marcel Baschet*, *Daniel Vierge*, *Rochegrosse*, *Chartran*, *Harpignies*, *Ten Cate*, *Ed. Detaille*, *Vollon*, *Cabanes*, *Sisley*, *Steinlen*, and *J. Véber*. Sculptures: *Etcheto*, Villon; *Barrias*, *The first interment; *Bareau*, Diana the huntress. — We return to the entrance of the Galerie de Peinture.

To the left of the Galerie de Peinture are some smaller rooms. — 1st Room or **Salle Dalou** (to the right of the rotunda mentioned on p. 72 and to the left of the following room, which may be entered from the gallery also): Models and sketches of works by the sculptor *Dalou* (1838-1902); to the left, Bronze busts of Aug. Vacquerie (1819-1895), the writer, Charcot (1825-1893), the physician, and others. — 2nd Room: *Sèvres Porcelain*, exhibited at St. Louis in 1904. incl. statuettes after *Dalou*, *Hercule*, *Alf. Boucher*, *P. Dubois*, *D. Puech*, *Escoula*, vases, etc. — 3rd Room or **Salle Carriès** (to the right of the 2nd room): Works by *Jean Carriès* (1855-1894), the potter, incl. a monumental gate in stoneware enamelled in a very fanciful style, but unfinished; realistic busts and heads. — We re-enter the gallery and, farther on on the left, leave it by the fifth room, through which we pass to the 4th Room or **Salle Ziem**, which contains 35 oil-paintings (principally sea-pieces and views of Venice), 41 water-colours, sketch-books, etc., presented to the city of Paris by *M. Ziem*, the painter. In the centre, Portrait of M. Ziem, by *Ricard*, and his bust in bronze, by *Ségoffin*. — 5th Room: Drawings by *Puvis de Chavannes*, *Delacroix*, *Harpignies*, *Vierge*, *Blanche*, and *Formigé*. In the centre, Bronze bust of Harpignies, by *Ségoffin*; by the window, The spring, by *Injalbert*; in the left corner, Meissonier on horseback, bronze by *J. Fr. Meurice*.

6th Room or ***Salle Henner** (to the right of the 5th Room): Paintings by *J. J. Henner* (1829-1905), presented by his nephew M. Jules Henner. To the right, Recumbent nymph; above, The old carpenter Hermann (painted when the artist was only 16); Portrait of the artist (1890); Mary Magdalen at the Cross (1859); Joseph Bara (see p. 308); the Nymphs' toilet (1890); The little scribe (1866); Alsatian landscapes; *Crucifixion; Little girl with the blue ribbon (1865); Christ in the tomb (sketch; 1892); Nymphs after the bath (1860); two portraits. At the end, Eclogue. To the left as we return, Portrait of Mme. Henner (1893); Italian landscapes; Reverie (unfinished; his last work); bronze bust of Henner, by *P. Dubois*; portrait of General Chanzy; Mary Magdalen kneeling. — 7th Room: Portraits of women, by *Ricard*, *Fantin-Latour*, *V. Mottez*, *Dubufe sen.*; *Hébert*, Music. — Second small rotunda (straight on): *Hubert Robert*, Medici Venus, Farnese Hercules.

On the other side of the small rotunda, opposite the exit from the 7th room, is the entrance to the COLLECTION DUTUIT, which was formed by the brothers Eugène and Auguste Dutuit (d. 1886 and

1902), and includes paintings, rare books, old prints, antiquities, and other works of art. Short catalogue by H. Lapauze, 1 fr. (1907).

To the right of the entrance, *Tiepolo*, Alexander and Bucephalus. — Right wall. Landscapes by *Fragonard; Boucher*, The happy mother; *Pater*, Park-scene; *Oudry*. Return from the hunt; *H. Robert*, Washerwomen in a park; *Watteau*, Heads. On the commodes and in the glass-cases below, *Clodion*, *Bacchanalian scenes (low-reliefs). Then, Landscapes by *H. Robert* and *J. Vernet; G. Metsu*, The toilet; *Ruysdael*, Environs of Haarlem; *Aert van der Neer*, Sunset on the Yssel; *Terburg*, *The betrothed; *G. Metsu*, Young lady at the harpsichord; *Palamedes*, Bad company, Interior; several small pictures by *Teniers the Younger; Brouwer*, Tavern-scene; *Cuyp*, Cows; *J. Steen*, *The little collector; *Adr. van de Velde*, Mercury and Argus; **Hobbema*, Windmills, Forest-path; *Gonzales Coques*, *Company of artists (among them Brouwer, Coques, etc.); *N. Maes*, Lace-maker; *I. van Ostade*, *Farmyard; *Ruysdael*, Torrent; *Weenix*, Merry company; *Rembrandt*, *Portrait of himself in oriental costume (1631); *N. Poussin*, Massacre of the Innocents; *Claude Lorrain*, Sunset over a seaport. Below, in the table-case, Engravings by *Rembrandt*, *Van Mieris*, *Van Ostade*, and others. Then two glass cases containing Italian fayence; Day and Night, after Michael Angelo, attributed to *Giovanni da Bologna (?)*, and a female statuette in wood from Champagne (16th cent.).

Central cases: Objects of industrial art. To the right (beginning at the rear-wall), 1st Case: Watches; jewelry; pax; etc. — 2nd Case: Fayence by *B. Palissy*, from Rouen, Sceaux, etc. — 3rd Case: Venetian glass vessels; lamp from a mosque; etc. — 4th Case: Limoges enamels (16th cent.); triptyches by *Nardon* and *Jean II Pénicaud;* female portrait, by *L. Limosin;* ewers illustrating the story of Jason, by *J. Courteys;* other articles by *P. Raimond* and *M. Didier*. — 5th Case: Chandelier and two feeding-bottles (in perfect preservation), in the famous Henri Deux or Oiron ware, made at St. Porchaire. — 6th Case: Champlevé enamels; ivory hunting-horn; ivory votive plaque (Byzantine work; 10th cent.); ivory chaplets (French; 16th cent.); ivory powder-flask (Italian; 16th cent.); carved saddle-bow (German; 15th cent.); processional cross of Theodorus, in chased silver (Byzantine). — 7th Case: Louis XV silver-work; Lepaute clock; breakfast-service once belonging to Mme. Dubarry. — 8th Case: Objects in lacquer, jade, and seladon porcelain.

On the left wall (as we return): Landscapes by *De Marne* and *J. Vernet*. On the commodes, two Louis XIV bronzes. In the glass-cases, Chinese porcelain; enamelled stoneware. Then, three low-reliefs of the Della Robbia school; Virgin and Child (Florentine school, 15th cent.); two bronze fire-dogs (Florentine school, 15th cent.). — In the passage, to the right, gable-ornament in fayence (16th cent.).

By the staircase to the right of the passage we descend to the ground-floor, containing the rest of the Dutuit collection. To the left, the Galerie des Antiques. Bronzes, the most important found at Fins d'Annecy; terra-cotta vases; Tanagra figurines; ornaments; glass; coins; tesseræ for recording votes (ostraca), etc. — Then some Renaissance medals, incl. those of Henri IV and Marie de Médicis, by *G. Dupré*, and of Catherine de Médicis, by *G. Pilon*. Lastly manuscripts and books.

To the right, the Salle des Estampes (engravings). Only one section of the collection of engravings is exhibited at a time (in 1907, specimens of Rembrandt and Dürer) and special permission is required to see the others.

The **Grand Palais** (Pl. R, 15; *II*), built by *Deglane*, *Louvet*, and *Thomas*, extends on the W. as far as the Avenue d'Antin. The façade is adorned with a double colonnade, and the building is crowned by flat domes. The sculptures of the central portico are by *Gasq*, *Boucher*, *R. Verlet*, *Lombard*, *C.* and *H. Lefebvre*, *Labatut*, *Barrau*, *Béguine*, *Charpentier*, etc. At the top, above the abutments, are two imposing quadrigæ (Harmony routing Discord and Immor-

tality vanquishing Time), by *Récipon*. Behind the colonnade is a frieze in glass-mosaic, representing the Great Periods of Art, by *G. Martin*, after *Ed. Fournier*. The cupola of the vestibule is to be painted by *Besnard*. In this palace are held the annual exhibitions of paintings and sculptures, horse-shows, motor-car and cycle shows, agricultural exhibitions, and the like.

Near the Grand Palais is the *Champs-Elysées Station* of the Métropolitain (Appx., p. 29), beyond which, to the left, is the *Palais de Glace* (p. 46). — On the other side of the avenue are the *Pavillon de l'Elysée* (p. 17) and the handsome *Théâtre Marigny* (p. 41). — On the grass-plot to the right of the Pavillon de l'Elysée is a marble *Statue of Alphonse Daudet* (1840-97), the novelist, by De St. Marceaux, erected in 1902.

The park or *Carré des Champs-Elysées* extends as far as the *Rond-Point des Champs-Elysées* (Pl. R, 15; *II*), a circular space adorned with beds of flowers and six fountains, situated at the intersection of the *Avenue d'Antin* and the *Avenues Matignon* and *Montaigne*. — In the Avenue Matignon (to the right of the Rond-Point) is the house (No. 3) where the poet Heine died in 1856, with a large balcony on the 5th floor, where he often sat. — The Avenue Montaigne leads towards the Place and Pont de l'Alma (p. 225). At the S. end of the Avenue d'Antin is the Pont des Invalides (p. 225).

In the opposite direction (N.) the Avenue d'Antin extends to *St. Philippe-du-Roule* (Pl. B, 15; *II*), a basilica in the classic style, built in 1769-1784 from designs by Chalgrin. The cupola is decorated with a Descent from the Cross, by Chassériau.

Farther on, to the left of the Champs-Elysées, extends the modern *Quartier Marbeuf* (Métro Stat., Appx., p. 29), consisting of handsome private residences. Then, on the left side of the Avenue, is the vast *Elysée Palace Hotel* (p. 3), just beyond the *Avenue de l'Alma Station* of the Métropolitain.

The *Place de l'Etoile* (Pl. B, 12; *I*), so named from the star formed by the twelve different boulevards or avenues which radiate from it (see p. 76), occupies a slight eminence, formerly known as the Montagne du Roule. In the centre rises the —

***Arc de Triomphe de l'Etoile,** the largest triumphal arch in existence, and visible from almost every part of the environs of Paris. Begun by Napoleon I., in memory of his victories in 1805-6, from designs by *Chalgrin* (d. 1811), it was completed by Louis Philippe in 1836. It consists of a vast arch, 96 ft. high and 48 ft. wide, intersected by a lower transversal arch, 61 ft. high and 27 ft. wide. The whole structure is 162 ft. in height, 147 ft. in width, and 73 ft. in depth. The arch conveys a somewhat heavy impression when approached. The huge pillars of masonry on which it rests are adorned with colossal trophies, 36 ft. high, with figures 16 ft. high. The final top member is still wanting.

The following groups adorn the E. façade: on the right, *Rising of the people in 1792 at the summons of the Genius of War, by *Rude*, the

finest of the four groups; above it, the Obsequies of General Marceau (1796), by *Lemaire*. On the left, Triumph of Napoleon after the Austrian campaign, and the Peace of Vienna (1810), by *Cortot*; above it, Mustapha Pasha surrendering to Murat at the battle of Aboukir (1799), by *Seurre the Elder*. — The bas-reliefs on the frieze surrounding the monument represent the departure and the return of the troops, by *Brun*, *Jacquot*, *Seurre*, and *Rude*.

On the W. façade: on the right, Resistance of the French to the invading armies in 1814, by *Etex;* above it, Passage of the bridge of Arcole (1796), by *Feuchères*. On the left, the Blessings of Peace (1815), by *Etex;* above it, the Taking of Alexandria (1798; Kléber, who has received a wound on the head, points out the enemy to his troops), by *Chaponnière*.

The reliefs on the N. side, by *Gechter*, represent the battle of Austerlitz (1805). On the S. side is the battle of Jemappes (1792), by *Marochetti*.

The figures of Victory in the spandrels are by *Pradier*. A series of 30 shields on the cornice above the entablature are inscribed with the names of different victories, while the names of 142 other battles appear on the vaulting of the principal arch. On the vaulting of the transversal arch are recorded the names of officers of the Republic and of the Empire, the names of generals who fell in battle being underlined (386 in all). The figures of Victory in relief under these names relate to successes gained in the East, North, and South.

The coffin of Victor Hugo (d. May 22nd, 1885) lay in state beneath the arch on June 1st, 1885, before its transference to the Panthéon (see p. 285).

The *Platform*, to which a spiral staircase of 273 steps ascends, commands a noble *Prospect (adm. 10 till 4 or 6, free, but a small fee, for a charitable object, is expected by the attendant). Best view towards evening, and in a W. wind after rain.

To the E. the Champs-Elysées and the Grand Palais (right); farther on, the Louvre, beyond which rise the Tour St. Jacques, the Hôtel de Ville, etc. To the right of the latter, the towers of Notre-Dame and the lofty dome of the Panthéon, with St. Etienne-du-Mont on the left and, nearer, the dome of the Sorbonne; in front the belfry of St. Germain-des-Prés, on the right the two towers of St. Sulpice and, nearer, the double spires of Ste. Clotilde; to the right, in the distance, the dome of the Val-de Grace church; nearer, the gilded dome of the Invalides; in the distance, the belfry of Montrouge church; nearer, the Eiffel Tower and the Trocadéro. To the left of the Louvre (N.E.) appear the low dome of the Bourse, the Vendôme Column, the green roof of the Madeleine, the heights of Père-Lachaise and Belleville, with the Crematorium and the churches of La Croix and Belleville; in front are the Opera House, and the church of St Augustin. Farther to the N. is the white church of the Sacré-Cœur on Montmartre and, in the distance, the cathedral of St. Denis and, to the left, the hills of Montmorency and Cormeilles, etc. To the W., the Avenues de la Grande Armée and de Neuilly, which it is proposed to extend as far as the forest of St. Germain-en-Laye; Mont Valérien, with the hills of St Cloud and Meudon farther to the left. At our feet stretches the Avenue du Bois-de-Boulogne.

Of the twelve avenues which radiate from the Place de l'Etoile there remain to be mentioned the *Avenue de Friedland*, with the *Monument of Balzac* (1799-1850), by Falguière; the *Avenue Hoche*, leading to the Parc Monceau (770 yds.; see p. 222); the *Avenue de la Grande-Armée* (Métro Stat.), continuing the Avenue des Champs-Elysées towards Neuilly (p. 223); the *Avenue du Bois-de-Boulogne* (p. 236); the *Avenue Kléber* (Métro Stat.), leading straight to the Trocadéro (p. 230) and passing the pretty *Palais de Castille* (No. 19); and the *Avenue Victor-Hugo* (Métro Stat.), leading to the Bois de Boulogne viâ the Porte de la Muette (Pl. R, 5; p. 235).

In the Place Victor-Hugo (Pl. R, 9; Métro Stat.) rises the *Victor Hugo Monument*, in bronze, by E. Barrias. The poet (1802-85) is represented standing on a rock flanked by allegorical figures of Drama, Lyric Poetry, Satire, and Fame, the pedestal being adorned with reliefs. His death took place at his house, No. 124 in the Avenue (p. 76), now bearing a fine relief-portrait of the poet (by Fouquereau) above the door.

To the right of the arch (in coming from the Champs-Elysées) is one of the most important stations of the *Métropolitain*, the junction of Lines 1, 2 N, and 2 S (see Appendix, p. 29). — *Omnibus* (see Appx., pp. 34, 36): *C* (motor) Porte de Neuilly-Hôtel de Ville; *AB* Passy-Bourse. — *Tramways* (Appx. pp. 37, 38, 39, 41): *TD* Etoile-La Villette; *TP* Trocadéro-La Villette; *TAE* Auteuil-Madeleine; *TAG* La Muette-Rue Taitbout; *TNA* Etoile Courbevoie; *TS 3* Etoile-Montparnasse; *TS 11* Place Péreire-Champ-de-Mars. — *Steam-Tramway* to *St. Germain-en-Laye*, see p. 373.

2. The Boulevards.

For the Métropolitain Stations in the proximity of the Grands Boulevards, see the Appendix, p. 32. — Restaurants, see p. 17.

The broad Rue Royale, which was almost entirely destroyed by the Communards in 1871, leads to the N. from the Place de la Concorde (p. 65) to the Madeleine, the starting-point of the Boul. Malesherbes (p. 221) on the left, and the Grands Boulevards (p. 78) on the right. In front of the church is a marble *Statue of Jules Simon* (1814-96), the philosopher, by Puech (1903). Behind the statue is Simon's former house (No. 10, Place de la Madeleine).

The ***Madeleine**, or *Church of St. Mary Magdalen* (Pl. R, 18; *II*), is built in the style of a Roman temple. It was begun in 1806, on the foundations of a church of the 18th cent., by Napoleon I., who intended it for a 'Temple of Glory'. The architect was *P. Vignon*. Louis XVIII desired to make it an expiatory church with monuments to Louis XVI and Marie Antoinette. It was finished in 1842, from designs by *Huvé*. The church is 354 ft. in length, 141 ft. in breadth, and 100 ft. in height. The building, which is destitute of windows, stands on a basement about 11 ft. in height, and is surrounded by an imposing colonnade of massive Corinthian columns. The niches in the colonnade contain thirty-four modern statues of saints. The relief in the tympanum of the principal façade (S.), by *Lemaire* (restored in 1904 by *Gauquié*), represents the Last Judgment. The bronze *Doors*, 34½ ft. in height and 16 ft. in breadth, are adorned with illustrations of the Ten Commandments, by *Triqueti*.

The *Interior (open to visitors from 1 to 6 p.m.; when the front gate is closed, entrance by the choir) forms a single spacious nave, with side-chapels, behind which are colonnades bearing galleries. The ceiling consists of three cupolas and a hemicycle. In the spandrels are figures of the Apostles, by *Pradier*, *Rude*, and *Foyatier*.

Sculptures and paintings in the chapels: to the right, Marriage of the Virgin, by *Pradier;* to the left, Baptism of Christ, by *Rude;* right, Ste. Amélie, by *Bra*, and the Conversion of Mary Magdalen, by *Schnetz;* left,

St. Vincent de Paul, by *Raggi*, and Christ at the house of Simon the Pharisee, with Mary washing the Saviour's feet, by *Couder;* right, The Saviour, by *Duret*, and Mary at the foot of the Cross, by *Bouchot;* left, The Virgin, by *Seurre*, and Angels announcing the Resurrection to Mary, by *Cogniet;* right, Ste. Clotilde by *Barye*, and Mary Magdalen praying in the desert, with angels, by *Abel de Pujol;* left, St. Augustine, by *Etex*, and Death of Mary Magdalen, by *Signol*.

On the High Altar is a group in marble by *Marochetti*, representing Mary Magdalen being borne into Paradise by two angels. — At the back of the altar, in the apse, is a mosaic by *Gilbert-Martin*, representing Jesus Christ and personages from the New Testament. Above is a large fresco by *Ziegler*, representing Christ in the act of receiving and blessing the chief champions of Christianity in the East and West; below is Napoleon receiving the imperial crown from the hands of Pope Pius VII.

The Madeleine is famed for its sacred music and orchestral performances on great festivals and during Passion Week. The organ, one of the best in Paris, has five key-boards. Comp. also p. 44.

Behind the church is a *Statue of Lavoisier* (1743-94), the chemist, by E. Barrias, erected in 1900. The pedestal is adorned with reliefs representing Lavoisier in his laboratory, with his wife, and the great chemist instructing his pupils, Condorcet, Lagrange, Laplace, Lamarck, Monge, etc. An inscription at the back records his discoveries.

The ****Grands Boulevards**, or *Boulevards Intérieurs*, over 30 yds. in width at places, extend in a semicircle round the old town, from the Madeleine to the Place de la Bastille, and owe their origin to the embellishment of the city undertaken by Louis XIV. The name, which recalls the 'bulwarks', or fortifications, that surrounded the city in the middle ages, recurs in the 'Boulevards Extérieurs' that encircled the capital until 1860, and in the 'Boulevards d'Enceinte' (enclosure) which skirt the fortifications in the interior of the city. Since 1852 the name has been applied to numbers of thoroughfares which have nothing whatever to do with 'bulwarks'. The 'Great Boulevards', commonly known *par excellence* as '*The* Boulevards', constitute the centre of Paris life. A walk from the Madeleine to the Place de la République at about four o'clock in the afternoon will afford the stranger an admirable insight into the general character of Paris. The pavements are then crowded with passengers, while elegant carriages, motor-cars, cabs, and omnibuses throng the roadway. The top of an omnibus (Madeleine-Bastille line) will afford a pleasant rest in case of need.

Many of the boulevards, as well as some of the avenues and other principal streets, are paved with wood. The side-walks for foot passengers are of asphalt and flanked with trees. When a tree dies, as frequently happens, the gap is speedily filled by a full-grown substitute. Outside the cafés and brasseries are rows of chairs and little tables. Public benches are placed at intervals along the pavement, also chairs at 10 c., while there is a constant succession of newspaper and flower kiosques, advertising-columns, etc. At several of the crossings 'refuges' have been erected for pedestrians, and the police arrest the traffic from time to time.

The **Boulevard de la Madeleine** (Pl. R, 18; *II*), the first of the series, is also one of the shortest (240 yds.). In the Rue de Sèze, No. 8 (r.), which diverges from it to the left, is the *Galerie Georges Petit* (p. 44).

The houses at the N.E. corner of the Rue Caumartin and the Boul. des Capucines are admirable specimens of the early Empire architecture. They form a remnant of the *Rue Basse-du-Rempart*, laid out upon the wall of the old moat at the beginning of the 19th century.

The ***Boulevard des Capucines** (Pl. R, 18, 21; *II*), which comes next, extends to beyond the Place de l'Opéra. On the left, farther on, the *Café de la Paix* and the *Grand-Hôtel* (p. 3).

The PLACE DE L'OPÉRA (Pl. R, 18; *II*), which is intersected by the Boulevard des Capucines, is one of the finest in Paris. Five broad streets radiate from it. To the S. run the *Rue de la Paix* (on the right) with the Vendôme Column in the background (p. 86); the *Avenue de l'Opéra* (p. 88; in the centre), with the *Cercle Militaire* at the acute angle which it forms with the Rue de la Paix; and the *Rue du Quatre-Septembre* (on the left; Métro Stat.), leading to the Bourse (p. 208). To the N., on the right and left of the Opera, are the *Rue Halévy* and the *Rue Auber*, the latter leading to the Gare St. Lazare (p. 213). The *Rue Boudreau*, to the left of the Rue Auber, leads to the small Square de l'Opéra, adorned with a Pegasus by *Falguière*. Continuation of the Boulevard, see p. 81.

In the centre of the Place de l'Opéra is a station of the *Métropolitain* (see p. 30). Three lines, one below the other, run underneath this Place, viz. Lines 3, 7, and 8 (the two last still unfinished); see Appx., p. 29.

The ***Opera House** (Pl. R, 18; *II*), a sumptuous edifice bearing the inscription '*Académie Nationale de Musique*', designed by *Chas. Garnier*, was begun in 1861 and completed in 1874. It is the largest theatre in the world, covering an area of 13,596 sq. yds. (nearly three acres); but it contains seats for 2156 persons only (La Scala at Milan, 3600). No adequate idea of its vast dimensions can be obtained without walking round the exterior, or viewing it from some elevated position. The site alone cost 420,000*l.* and the cost of building amounted to 1,460,000*l.* There is hardly a variety of marble or costly stone that has not been used in its construction.

The PRINCIPAL FAÇADE, which, notwithstanding the richness of its ornamentation, has a somewhat heavy and depressed appearance, is approached by a broad flight of steps, and consists of three stories. On the groundfloor is the *Portico* with its seven arches, the piers of which are embellished with four large groups of statuary and four statues, *viz.*, from left to right: Lyric Poetry by *Jouffroy*, Music by *Guillaume*, Idyllic Poetry by *Aizelin*, Declamation by *Chapu*, Song by *Dubois* and *Vatrinelle*, Drama by *Falguière*, *Dance by *Carpeaux* (to be replaced by a copy), and Lyric Drama by *Perraud*. Above the statues are medallions of Bach, Pergolese, Haydn, and Cimarosa. On the first floor is a *Loggia*, with thirty Corinthian monolithic columns, sixteen of which, 33 ft. in height, are of stone, while the

fourteen smaller columns are of red marble, with gilded bronze capitals, and form a kind of frame to the windows with balconies of green Swedish marble. In the intervening spaces are medallion busts, in gilded bronze, of the great musical composers. Above the loggia the façade terminates in a richly sculptured attic, embellished with gilded theatrical masks, and with colossal gilded groups by *Gumery*, one on each side, representing Music and Poetry attended by the Muses and Goddesses of Fame. In the centre of the building rises a low dome (visible from a distance only), and behind it a huge triangular pediment, above the stage, crowned with an Apollo with a golden lyre, by *A. Millet*, and flanked with two Pegasi by *Lequesne*. — There is also a pavilion in the centre of each of the LATERAL FAÇADES, that on the left side ('Pavillon d'Honneur') having a double carriage-approach. In front is the *Monument of Charles Garnier*, the architect (1825-98), by Carpeaux (1903). The pavilion on the other side is the covered carriage-entrance for regular subscribers. The lateral façades are adorned like the principal one with busts of composers and (in the pediments) allegorical figures. On the right, in the Rue Halévy and the Rue Gluck, is a series of fine candelabra or torch-holders, in bronze, designed by *Carrier-Belleuse*. — Performances, see p. 37.

*INTERIOR. Passing through the gilded gates, we first enter the VESTIBULE, containing the ticket-offices and adorned with statues of Lulli, Rameau, Gluck, and Händel. Opposite to us is the **Grand Staircase ('Escalier d'Honneur')*, the chef-d'œuvre of Garnier. Visitors who take their tickets at the door have to ascend to their places by side-staircases, but they may inspect the grand staircase in the 'entr'actes'. The steps are of white marble, and the balustrades of *rosso antico*, with a hand-rail formed of Algerian onyx. Thirty coloured monolithic marble columns rise to the height of the third floor. The ceiling-frescoes by *Pils*, beginning on the right, represent Minerva restraining the Primitive Forces before the Gods of Olympus, Apollo in his Chariot, the Instructiveness of the Opera, and the Triumph of Harmony. The handsome door on the first landing, flanked by bronze caryatide figures of Tragedy and Comedy with drapery of coloured marble, and the bronze groups supporting the lamps should also be noticed.

Below the grand staircase, in a room reached from the subscribers' entrance (see above), are the *Bassin de la Pythonisse*, a fountain with a priestess of Apollo in bronze, seated on a tripod, by *Marcello* (a pseudonym of the Duchess of Colonna), and a marble statue of Music, by *Delaplanche*.

The AUDITORIUM, or 'Salle', fitted up in the most elaborate style, is rather overladen with decoration, which, however, has already begun to fade. There are five tiers of boxes. The spring of the arches, the 'avant-scènes', etc., on the fourth tier are adorned with figures and heads. Above are a handsome frieze and numerous small windows in the shape of lyres. The ceiling-paintings, by *Lenepveu*, represent the hours of the day and night.

The STAGE is 196 ft. in height, 178 ft. in width, and 74 ft. in depth. Commnnicating with it is the *Foyer de la Danse*, the end of which is formed by a mirror 23 ft. broad and 33 ft. high. This foyer, to which snbscribers only are admitted, has portraits of celebrated 'danseuses' and other paintings by *Boulanger*.

The *FOYER DU PUBLIC, one of the most striking features of the Opera Honse, is entered by the 'Avant-Foyer', the vaulting of which is adorned with mosaics designed by *Curzon*, and executed by Salviati, representing Diana and Endymion, Orphens and Eurydice, Anrora and Cephalus, and Psyche and Mercury. The foyer itself is 175 ft. long, 42 ft. wide, and 59 ft. in height. Five windows and two doors lead from the foyer to the loggia (view). Opposite the windows are huge mirrors, 23 ft. high, separated by twenty columns bearing statues emblematical of the qualities required by an artist. At the ends are also two monumental chimneypieces with Caryatides of coloured marble. The fine but somewhat faded paintings are by *Baudry*. On the ceiling are Melody and Harmony in the centre, with Tragedy and Comedy at the sides. Over the chimneypieces are Monnt Parnassus and the Poets of Antiquity. The other paintings represent the Muses, with the exception of Polyhymnia, the Music of different nations, and Dancing. At the cèntral window is a bust of Garnier, by *Carpeaux* (1904).

To the left as we quit the auditorium is the rotunda *(buffet)*, decorated with tapestry designed by *Mazerolle*, representing Wine, Ices, Pastry, and Fishing.

The Pavillon d'Honneur (p. 80), Rue Auber, contains (on the 1st floor, to the right) a *Library* (open 11-4), belonging to the Opera, and the small *Musée de l'Opéra* (open daily, except Mon., 1-4; closed during the week after Easter and in July and Aug.). The latter contains theatrical costumes and models of theatres since the 17th cent., portraits, busts, MSS., and theatrical posters.

At the extreme end of the Boulevard des Capucines, on the left, are the *Théâtre du Vaudeville* (p. 39) and the *Rue de la Chaussée-d'Antin*, at the end of which appears the church of La Trinité (p. 212).

The ***Boulevard des Italiens** (Pl. R, 21; *II*, *III*), which we next enter, is the most famous and fashionable of all the boulevards. It was so named in 1783 from the old Théâtre des Italiens, which has been replaced by the Opéra Comique (p. 82). At No. 33, on the right, is the handsome *Pavillon de Hanovre* (the groundfloor occupied by Christofle, the silversmith), built in 1760, restored in 1887. The house of Marshal Richelieu (1757) previously stood on this site. On the left (No. 28) is the *Théâtre des Nouveautés* (p. 40). On the right are the large building of the *Crédit Lyonnais*, and, a little farther on, the *Magasin des Manufactures et Ateliers d'Art de l'Etat* (p. 48). Then follows the *Rue Laffitte* (p. 211), at the corner of which stood the once celebrated *Maison-Dorée Restaurant* (now the *Taverne Laffitte*, p. 18). On this site was the house of Mme. Tallien (1775-1835). At the end of the street is the church of Notre-Dame-

de-Lorette (p. 211), while the Butte Montmartre, with the church of the Sacré-Cœur (p. 214), rises in the distance. At the corner of the Rue Le Peletier is the *Café Riche* (p. 16), in the Louis XV style.

On the right of the Boulevard are the Rue Favart and the Rue Marivaux, between which is the **Opéra Comique** (Pl. R, 21, *II;* p. 38). The theatre, which was burned in 1887, was rebuilt in 1893-98 by *Bernier*, with its façade towards the small Place Boïeldieu, as before. The six caryatides and the ornamental heads on the exterior are by *Allar*, *G. Michel*, and *Peynot*. In the niches are statues of Poesy and Music by *Guilbert* and *Puech*. — The box-office is in the Rue Marivaux, near the boulevard.

Interior. In the vestibule are marble statues of Lyric Opera and Comic Opera, by *Falguière* and *Mercié*, and a monument to Bizet, by *Falguière*. — The paintings on the grand staircase on the right are by *Fr. Flameng*: Tragedy (Sophocles causing the Œdipus Coloneus to be recited to his judges), Dance, and Vice fleeing before Truth and Satirical Comedy (on the ceiling). Those on the grand staircase on the left are by *L. O. Merson:* Music and Song in the middle ages, Heroic Hymn, and Elegy. — The vestibule of the foyer is decorated by *J. Blanc*. — Grand Foyer: *Gervex*, The 'Ballet de la Reine' at the Louvre, in presence of Henri III and Catherine de Médicis, Théâtre de Nicolet at the fair of St. Laurent; *Maignan*, Dance of the Notes (scenes from comic operas). — In the saloon next the Rue Favart (buvette): *Toudouze*, Dance, Music, Musical Pastoral of the 13th cent., Glorification of Music (ceiling-painting). — In the saloon on the other side: *Raph. Collin*, Romance, Ode, Inspiration, Truth animating Fiction (ceiling-painting). — The ceiling-painting in the auditorium, by *Benj. Constant*, represents Fame, Symphony, Song, and Poetry, surrounded by typical figures from the operas performed here.

The Boul. des Italiens ends on the E. at the *Rue de Richelieu* (right; pp. 207-201) and the *Rue Drouot* (left). On the right are the offices of the *Temps*, whose windows are kept well supplied with photographs from its correspondents. No. 6 (right) in the Rue Drouot (Pl. B, 21; *III*) is the *Mairie of the 9th Arrondissement* (Opéra; in the former Hôtel de Daugny; 1750), with a monument of Voltaire by E. Lambert; No. 9 (left) is the *Hôtel des Ventes Mobilières.*

The *Hôtel des Ventes Mobilières*, or *Hôtel Drouot*, is noted for the extensive sales of works of art, which take place between Jan. and May, generally at 2 p.m. Strangers are advised to refrain from bidding, unless accompanied by an habitué. The sales are for cash, and a percentage is added to the purchase-price for expenses.

We now reach the **Boulevard Montmartre** (Pl. R, 21; *III*). On the right diverges the *Rue Vivienne*, leading to the (3 min.) Bourse (p. 208) and the Palais-Royal (p. 88). Farther on, on the same side, are the *Théâtre des Variétés* (p. 39) and the *Passage des Panoramas;* on the left are the *Passage Jouffroy* and the *Musée Grévin* (p. 43). Finally on the right and left diverge the *Rue Montmartre* and the *Rue du Faubourg-Montmartre*, two important thoroughfares.

At No. 3. Rue Feydeau, to the right of the Rue Montmartre, is the *Office National du Commerce Extérieur*, established to facilitate and encourage the intercourse of French manufacturers and merchants with foreign countries. The Rue Montmartre (⅔ M. in length) debouches at the Halles Centrales (p. 194). About halfway down, at the N.E. corner of the Rue Montmartre and Rue St. Sauveur, is the sign 'Au Soleil d'Or', the finest in old Paris, dating from the early 18th century.

The **Boulevard Poissonnière** (Pl. R, 21, 24; *III*) owes its name to the Rue Poissonnière, through which most of the fish was formerly brought to the market. At Nos. 2-6 are the offices of the *Matin*, where photographs of personages of the day are always on view. Farther on, to the left of the Boulevard, diverges the small *Rue de Rougemont*, at the end of which is seen the *Comptoir National d'Escompte* (p. 59), rebuilt in 1883, with a façade surmounted by a dome. At the end of the Boulevard are the *Rue Poissonnière* and *Rue du Faubourg-Poissonnière*, on the right and left.

In the Rue du Faubourg-Poissonnière, No. 15, is the **Conservatoire de Musique et de Déclamation** (Pl. R, 21, 24; *III*), which stands on the site of the old Académie Royale de Musique, founded in 1795, and exists for the purpose of training singers and actors for the national stage. It has a teaching-staff of 81 and about 700 pupils. Pupils are admitted by competition and receive their training gratuitously. Winners of the *Grand Prix* are awarded an annual allowance of 3000 fr. for four years, during which they visit Italy and Germany for the purpose of perfecting themselves in their art. The Conservatoire, which is now under the management of *Gabriel Fauré*, has been at various times presided over by Cherubini (1795-1804), Auber (1842-70), Ambroise Thomas (1871-96), and Théodore Dubois (1897-1905). — Concerts see p. 43.

The Conservatoire possesses a valuable *Collection of Musical Instruments*, open on Mon. and Thurs., 12-4 (closed from mid-July to the 1st Mon. in Oct.). It contains numerous instruments remarkable either as works of art or for their historical associations. — There is also a *Musical Library*, the most important of its kind in existence (open 10-4, closed Sun. and holidays).

A little farther on, at the corner of the Rue Ste. Cécile and the Rue du Conservatoire, is the church of **St. Eugène** (Pl. R, 21, 24; *III*), a Gothic edifice, built in 1854-55 from the designs of L. A. Boilean. The interior is supported by cast-iron columns.

The Boulevard Poissonnière is succeeded by the **Boulevard Bonne-Nouvelle** (Pl. R, 24; *III*). On the left are the *Théâtre du Gymnase* (p. 39), the *Rue d'Hauteville* (at the end of which is seen the church of St. Vincent-de-Paul, p. 210), and the 'grand magasin' of *La Ménagère* (p. 48).

A few paces to the right of the boulevard, in the Rue de la Lune, is **Notre-Dame-de-Bonne-Nouvelle** (Pl. R, 24; *III*), a church built in 1624 on the site of the Chapel of Ste. Barbe, which was destroyed during the siege of Paris by Henri IV (1593) and reconstructed in 1823-30. It contains a handsome marble group in high-relief by Ch. Desvergnes, representing the Memory of the Dead (in the first chapel on the right). The large chapel of the Virgin, to the left of the nave, is painted in fresco by Aug. Hesse. The other paintings are by Schnetz, Alaux, and A. de Pujol. — The shop of the *Brioche de la Lune* in this street is noted for its 'brioches'. — André Chénier the poet (1762-94) lived at No. 97 in the Rue de Cléry (inscription), which crosses the Rue Poissonnière (see above).

The **Boulevard St. Denis** (Pl. R, 24; *III*), which comes next, has the *Rue du Faubourg-St-Denis* on the left, and the *Rue St. Denis*, one of the oldest streets in Paris, on the right.

The **Porte St. Denis**, between the two last-named streets, is a triumphal arch, erected after 1673, from designs by *Fr. Blondel*, to commemorate the victories of Louis XIV in Holland and the district of the Lower Rhine. It is 81 ft. high and has a single archway. The piers are adorned on both sides with obelisks in relief covered

with military trophies. At the bases of the obelisks on the front are represented, on the left, vanquished Batavia (Holland), and on the right the river-god of the Rhine. The relief above the arch on the same side represents the Passage of the Rhine by Louis XIV in 1672; the relief on the other side, the Capture of Maastricht (1673). The sculptures, designed by *Girardon* and executed by the brothers *Anguier*, were almost entirely remodelled in 1886-87.

The handsome streets which diverge a little farther on to the left and right are the *Boulevards de Strasbourg* and *de Sébastopol* (see p. 208). The Gare de l'Est (p. 209) is visible at the end of the former. Beyond the end of the Boulevard de Sébastopol rises the dome of the Tribunal de Commerce (p. 264).

We next reach the **Boulevard St. Martin** (Pl. R, 27, 24; *III*). The carriage-way was lowered in 1845, to facilitate traffic, while the foot-pavements retain their original height. Several theatres (see p. 36) are situated on the left side of this boulevard, *viz.* the *Théâtre de la Renaissance* (p. 40), the *Théâtre de la Porte St. Martin* (p. 39), burned by the Communards but rebuilt in 1873, the *Ambigu* and the *Folies Dramatiques* (p. 40; the last in the Rue de Bondy).

The **Porte St. Martin** (Pl. R, 24; *III*), a triumphal arch, with three openings, 57 ft. in height, designed by *Pierre Bullet*, was erected by the city in honour of Louis XIV after 1675. The reliefs, on the S. side by *Le Hongre* and *Legros the Elder* and on the N. side by *M. Desjardins* and *G. Marsy*, represent the Capture of Besançon, the Capture of Limburg, and the defeat of the Germans, Spaniards, and Dutch.

A little to the S., in the Rue St. Martin, is the *Conservatoire des Arts et Métiers* (p. 197).

The **Mairie of the 10th Arrondissement** (Pl. R, 24; *III*) with its conspicuous tower, in the Rue du Faubourg-St-Martin, about 300 yds. from the Porte, is a tasteful structure of 1893-96, designed by *E. Rouyer* in a Renaissance style not unlike that of the Hôtel de Ville. In the interior the staircase and the gallery in three stories may be mentioned. The Salle des Fêtes, on the first floor, to the back, contains a large high-relief by Dalou, representing the brotherhood of nations.

The Boulevard St. Martin terminates in the **Place de la République**, formerly called the *Place du Château-d'Eau* (Pl. R, 27; *III*). This handsome square occupies the site of an ancient bastion belonging to the fortifications removed by Louis XIV, but did not receive its present regular shape until 1880. — On the N.E. side is the *Caserne du Château*, formerly called the Caserne du Prince Eugène (1858), a barrack constructed by Napoleon III. to command the boulevards. Near it is the *Hôtel Moderne* (p. 9). — The centre is embellished with a bronze STATUE OF THE REPUBLIC, by the brothers *Morice*, erected in 1883, which is 32 ft. high to the top of the olive-branch. The stone pedestal, 50 ft. in height, is surrounded with seated bronze figures of Liberty, Equality, and Fraternity, and adorned with twelve bas-reliefs in bronze, by *Dalou*: Taking the oath in the Jeu de Paume; Capture of the Bastille; Renunciation of

privileges; Festival of the Federation; Abolition of the monarchy and proclamation of the republic; Battle of Valmy; Volunteers enrolling; Combat of the 'Vengeur'; Resumption of the tricolor in 1830; Provisional government of 1848; September 4th, 1870; National Fête, July 14th, 1880. In front is a bronze lion with the urn of 'suffrage universel'. — Beside the monument is a Métropolitain station (Lines 3 and 5).

Several important streets diverge from the Place de la République. To the S.E. is the *Boulevard Voltaire* (p. 251); to the E. runs the *Avenue de la République*, leading to Père-Lachaise (p. 242). To the N.E., between the hotel and the barracks, the *Rue du Faubourg-du-Temple* leads to Belleville (p. 241; cable-tramway in ¼ hr., 10 c.). Near the point where it crosses the Canal St. Martin is a small square, on the Quai de Valmy, with a bust of *Fréd. Lemaître* (1800-76), the actor, by P. Granet. To the N.W. diverges the *Boulevard de Magenta*, which leads past the Gare de l'Est and the Gare du Nord (p. 31) to Montmartre (the dome in the distance advertises the position of the Magasins Dufayel, p. 213). To the S.W. are the old *Rue du Temple* (p. 200), leading to the Hôtel de Ville, and the wide *Rue de Turbigo*, more to the right, descending to the Halles Centrales (p. 194). — *Tramways*, *Omnibuses*, and *Métropolitain Railway* from the Place de la République, see Appx.

Between the Boul. Magenta and the Boul. St. Martin is the **Bourse du Travail** (Pl. R, 27; *III*), designed by Bouvard. It was erected in 1889-90 by the city of Paris and placed at the disposal of the trade-councils ('syndicats professionnels'), with a view to superseding the private 'registry' offices. Socialist meetings are frequently held here.

The **Boulevard du Temple** (Pl. R, 27; *III*) is named from its proximity to the old Temple quarter (p. 200). It was at one time the fashionable promenade of the citizens, when the centre of Paris lay more to the E. than at present, and contained numerous theatres (comp. the views in the Musée Carnavalet, p. 190). — The *Théâtre Déjazet* (p. 41), at No. 41, was built in 1852.

The **Boulevard des Filles-du-Calvaire** (Pl. R, 26; *III*), which comes next, derives its name from an ancient nunnery (1633-1790). At its N. end, to the left, is the *Cirque d'Hiver* (p. 43).

The **Boulevard Beaumarchais** (Pl. R, 26; *III*, *V*), named after Caron de Beaumarchais (1732-99), the author, who owned a considerable part of the E. side of the street, the last of the Great Boulevards, is also the longest (820 yds.).

At No. 99 (Rue St. Claude 1) is the house where the famous Cagliostro lived (d. 1795).

The Rue St. Claude, to the right, leads to the church of **St. Denis-du-Saint Sacrement** (Pl. R, 26; *III*), in the Rue de Turenne. The church, in the neo-classic style, dates from 1823-35 and contains (in the chapel to the right of the entrance) a Descent from the Cross, by *Eug. Delacroix*, and a fine statue of St. Geneviève by *Perraud* (1868). Paintings in the choir by *A. de Pujol*. — No. 54 in the Rue de Turenne (now a school) was occupied by President de Gourgues (1728); No. 58 was the residence of Scarron (d. 1660) and his wife, afterwards Mme. de Maintenon (p. 350). At No. 41 is the tasteful Fontaine de Joyeuse (1687), dating from the former mansion of that name. The court of No. 23, formerly inhabited by Colbert de Villacerf (1740), should be noticed. — In the Rue Thorigny (almost opposite the Rue St. Claude) is a beautiful house (No. 5) with a grand staircase of 1636.

The Boulevard Beaumarchais ends at the *Place de la Bastille* (p. 180). — Restaurants in the Eastern boulevards, see p. 20.

3. From the Western Boulevards to the Louvre.

The Place Vendôme lies about midway between the W. boulevards and the Rue de Rivoli (p. 90). It is reached from the Place de l'Opéra by the broad Rue de la Paix (Pl. R, 18; *II*), which, prior to 1814, was called the Rue Napoléon and has long been famous for its jewellers' shops and great dressmaking establishments.

The buildings in the **Place Vendôme** (Pl. R, 18; *II*) were partly constructed by *J. Hardouin-Mansart* (1708). The Place was then embellished with an equestrian statue of Louis XIV by Girardon, and was known as the Place Louis-le-Grand. This statue was replaced at the Revolution by a statue of Liberty, and the name of the square changed to Place des Piques. In 1800 the erection of a column in memory of the soldiers who fell in the first campaigns of the Republic was contemplated, but in 1806 the Senate decided for the present column in honour of Napoleon I. The Place owes its name, which never fell entirely out of use, to a palace erected here by Henri IV for his son, the Duc de Vendôme. In the centre rises the —

Colonne Vendôme, an imitation of Trajan's column at Rome, 142 ft. in height and 13 ft. in diameter. It was designed by *Gondouin* and *Lepère*, its erection being supervised by *Denon*. The column is constructed of masonry, encrusted with plates of bronze (designed by *Bergeret*) forming a spiral band nearly 300 yds. in length, on which are represented memorable scenes of the campaign of 1805, from the breaking up of the camp at Boulogne down to the Battle of Austerlitz. The figures are 3 ft. in height and many of them are portraits (reduced model at the Mint, see p. 291). The metal was obtained by melting down 1200 Russian and Austrian cannons. At the top is a statue of Napoleon in his imperial robes, after *Chaudet*. Visitors are no longer permitted to ascend.

The vicissitudes of the Vendôme Column reflect the political history of France. In 1814 the statue of Napoleon was taken down by the Royalists, and under the Restoration it was replaced by a monster fleur-de-lis surmounted by a white flag. The metal was used in casting the equestrian statue of Heuri IV (p. 260). In 1831 Louis Philippe caused a new statue of the emperor, in a greatcoat and three-cornered hat, to be placed on the summit, but Napoleon III. replaced this in 1863 by one resembling the original figure. The column was overthrown by the Communards in 1871, but, as the fragments were preserved, it was re-erected under President Mac-Mahon in 1875.

The street beyond the Place is the *Rue Castiglione* (Pl. R, 18; *II*), which joins the Rue de Rivoli (p. 90) near the Hôt. Continental.

The first cross-street is the long *Rue St. Honoré* (Pl. R, 18; *II*), to the W. Here, on the left, are the *Nouveau Cirque* (p. 43) and the *Church of the Assumption* (No. 263; sometimes closed), a building of the 17th cent., with a somewhat heavy dome. In the cupola is an Assumption by Ch. de la Fosse.

The Church of the Assumption was once the chapel of the convent of the Dames de l'Assomption (1670), which extended to the 'Orangerie' of

the Tuileries. Secularised in 1793, it was converted into the barracks of the 'Cent-Suisses'. — Farther on, No. 398, is the house of the carpenter Duplay, where Robespierre lodged; the last two windows of the entresol, on the left at the end of the dark little court, are those of Robespierre's apartment. At No. 271, at the corner of the Rue St. Florentin, is the ancient tavern of the 'Saint Esprit', famous under the Revolution, with a fine wrought iron grille on which is a representation of the Holy Ghost. Retracing our steps, we notice on the left a series of old houses tastefully decorated (specially Nos. 366 and 362). On the right, No. 231, the former novitiate-convent of the Feuillants (p. 68), with a pediment on the façade.

St. Roch (Pl. R, 18; *II*), in the E. part of the Rue St. Honoré, erected in 1653-1740, is the finest religious edifice in the baroque style in Paris. It was built from designs by *Jacques Lemercier*, but the façade, with its two rows of Doric and Corinthian columns, was designed by *Robert de Cotte* and executed by his son *Jules de Cotte*.

Interior. The vault over the nave is of remarkable width. On the pillar to the left of the main portal is a medallion of *Corneille* (d. 1684), and near it is a tablet in memory of *Diderot* (d. 1784), both of whom are buried in the church. The chapels of the aisles were decorated in the early part of the 19th cent. with frescoes, now faded and visible only in bright weather. The subjects of the paintings are indicated by the names of the chapels; *viz.*, on the left, Chapelle des Fonts, St. Nicolas, de la Compassion, Ste. Suzanne, St. Denis, St. Vincent-de-Paul, St. Joseph, St. François Xavier, and St. Carlo Borromeo; on the right, as we return, Chapelle Ste. Madeleine, Ste. Catherine, Ste. Thérèse, Ste. Clotilde, Ste. Geneviève, of the Apostles, St. Stephen, and Chapelle des Monuments. In the 1st chapel to the left: Baptism of Christ, a group in marble, by *Lemoine*. — 4th Chapel: Monument of the *Abbé de l'Epée* (1712-1789), founder of the Deaf and Dumb Asylum (p. 330), by *Préault*.

The chapels of the ambulatory contain large reliefs by *Deseine*, representing scenes from the history of the Passion. In the Lady Chapel (behind the high-altar), added in 1783 but afterwards altered: *Nativity, a group in marble by *Michel Anguier*. — In the *Chapelle du Calvaire* (door on the left): the Crucifixion, by *Duseigneur*, Christ on the Cross, by *Mich. Anguier*, with a Magdalen by *Lemoine* (bearing the features of the daughter of the painter Mignard, from whose monument it was taken), and the Entombment, by *Deseine*. — In the last chapel but one, as we return towards the entrance: Monument of Charles II de Créquy, Governor of Paris (d. 1687), by *Coyzevox*. — Last chapel: Monuments of Marshal Fr. de Créquy (d. 1687), of Cardinal Dubois (d. 1729), by *Guill. Coustou*, and of Comte d'Harcourt, Henri de Lorraine (d. 1666), by *Renard;* busts of Mignard (d. 1695), by *Desjardins*, and of the landscape-gardener Le Nôtre (d. 1700), by *Coyzevox;* monument of the astronomer Maupertuis (d. 1759), by *d'Huez*, etc. — St. Roch is noted for its music (10 a.m. on Sun.).

It was in the Place in front of St. Roch, extending at that time as far as the Tuileries Garden, that the Royalists who attacked the Convention on 5th Oct., 1795, placed their best battalions. Bonaparte, however, by a vigorous attack overwhelmed the soldiers of St. Roch, thus stifling the counter-revolution in its birth. His 'whiff of grapeshot' has left its marks on the pillars and façade of the church.

The *Rue des Pyramides*, to the E. of St. Roch, leads on the S. to the small Place de Rivoli, with an equestrian statue of *Joan of Arc*, in gilded bronze, by Frémiet. Beyond this Place is the Rue des Tuileries (p. 69).

Farther to the E. the Rue St. Honoré traverses the Place du Théâtre-Français (p. 88), skirts the Magasins du Louvre, and ends near the Halles Centrales (p. 194).

The **Avenue de l'Opéra** (Pl. R, 18, 21; *II*), which runs due S. from the main façade of the Opéra, abounds in handsome and attractive shops. It has been left without trees, so as not to interfere with the view of the opera-house.

The PLACE DU THÉÂTRE-FRANÇAIS (Pl. R, 21; *II*), at the end of the Avenue de l'Opéra, is embellished with two handsome modern fountains by Davioud, with nymphs in bronze by Carrier-Belleuse and Moreau, and with a monument to *Alfred de Musset* (1810-57), by Mercié (1906), representing the poet with the Muse of 'Les Nuits'.

The **Théâtre Français** (Pl. R, 21; *II*), which cannot be said to be of imposing appearance, was restored by *Guodet* after the fire of March 8th, 1900. It has been used for the performances of the *Comédie Française* since 1799, but existed previously (since 1787) under the name of Variétés-Amusantes. The entrance under the portico is adorned with large medallions in marble of Molière, Racine, Corneille, and Victor Hugo, by *D. Puech;* and on the wall to the left of the S. entrance to the Palais-Royal is a bust of G. Laroumet (1852-1900), the author, by *Paul Roussel* (1906).

Most of the sculptures which it contained were saved from the fire. In the Vestibule are statues of Talma, the tragedian (d. 1826), by *David d'Angers*, of the celebrated actresses Rachel (d. 1858), as 'Phædra', and Mars (d. 1847), as 'Célimène' (in Molière's 'Misanthrope'), by *Duret*, and of George Sand (d. 1876), by *J. Clésinger*. Staircase: Gobelins tapestry, representing the Crowning of Molière, after *J. Blanc;* Zaïre, by *Claude* and *Galland;* Iphigenia, by *Doucet* and *Galland*. Then, busts of C. Delavigne and Chénier, by *David d'Angers;* *Dumas the Elder, by *Chapu;* Diderot, by *Lescorné;* Balzac, by *Vasselot;* Musset, by *Mezzara;* Dumas the Younger; and Emile Augier. In the foyer: Bust of Victor Hugo (to the left as we enter), by *Dalou;* the ceiling-painting, Triumph of Truth, by the younger *Dubufe;* *Statue of Voltaire (d. 1778), by *Houdon* (1781); chimneypiece with a relief representing comedians crowning the figure of Molière, by *Lequesne;* and busts of celebrated French dramatists by *Houdon*, *Caffieri*, etc. The four caryatides to the right and left of the stage are by *Thomas*. The curtain, painted by *H. d'Espouy* and *Calbet*, represents a corner in the Park of Versailles.

The theatre possesses a collection of furniture and other objects which belonged to Molière and other dramatic authors and actors, and a library containing autographs of Talma, wreaths presented to actors, etc., but neither is open to the public.

The Théâtre Français forms the S.W. wing of the Palais-Royal.

The **Palais-Royal** (Pl. R, 21; *II*), historically one of the most interesting buildings in Paris, is formed of two quite distinct parts: the *Palace* properly so called, and the *Garden* surrounded with *Galleries*, behind.

The palace was erected by Cardinal Richelieu in 1629-36, from designs by *J. Lemercier*, and named the *Palais-Cardinal* until 1643. Richelieu, who died there in 1642, bequeathed it to Louis XIII, and it was occupied by Anne of Austria with her two sons, Louis XIV and Philip of Orleans, then in their minority. Since then the building has been called the *Palais-Royal*. It was subsequently enlarged by *Fr. Mansart*. Louis XIV presented it to his brother Duke Philip of Orleans, whose son, *Philip of Orleans* (d. 1723), regent during the minority of Louis XV, afterwards indulged here in his notorious orgies. After the burning of the opera-house in 1763 some large new buildings, chiefly on the side next the Place du Palais-Royal, were erected by *P. L. Moreau*, the architect.

Philippe Egalité, grandson of the regent, led a scarcely less riotous and extravagant life than his grandfather, and in order to replenish his exhausted coffers caused the garden to be surrounded with houses, which he let to professional gamblers, shopkeepers, etc. The cafés on the ground-floor soon became a favourite rendez-vous of democrats and malcontents. It was here that *Camille Desmoulins* (1760-94) called the populace to arms on 12th July, 1789, two days before he led them to the capture of the Bastille (p. 180). From 1801 to 1807 the palace was the seat of the Tribunate, which in 1804 conferred imperial hereditary rights on the Consul Napoleon Bonaparte. In 1815 the Orleans family returned thither and remained until 1848. Under the Second Empire Prince Jerome Napoleon, the former King of Westphalia (d. 1860), and his son, Prince Napoleon, resided here. In 1871, the Communards set the Palais-Royal on fire; since its restoration it has been occupied by the *Conseil d'Etat*.

Except on the S. side, the Palais-Royal is surrounded by houses and is entered by unobtrusive passages. Entering from the S., we cross the palace-courtyard and enter the *Galerie d'Orléans*, in which is situated the *French Colonial Office*, with a small commercial museum (daily 2-5, except Sun., Mon., and holidays). Beyond this Galerie is the GARDEN, a promenade scantily shaded by a quadruple row of small trees, with a circular basin of water and a couple of flower-beds. It is embellished with sculptures, *viz.*, from S. to N., Statue of Camille Desmoulins (see above), by *Boverie* (1905); Eurydice bitten by a serpent, by *Nanteuil;* Mercury, by *Cugnot;* Snake Charmer, by *Thabard;* Boy struggling with goat, by *Lemoine;* the Versailles Diana, after the antique; and a Youth bathing, by *Espercieux*. Up to the time of the second Empire a constant stream of people coming or going from the Cité (p. 259) to the W. boulevards passed through the garden, which was surrounded with large cafés and handsome shops. A few jewellers' and similar shops, in the *Galerie de Valois* and the *Galerie de Beaujolais* on the E. and N., are still dimly reminiscent of the past, but even among these are some 'to let'. The *Cafés* are popular in summer, when a military band plays in the afternoon (see p. 44). The chairs are let at 10 c. each; the benches are free. — At the end of the W. arcade, at the corners of the Rue de Montpensier and the Rue de Beaujolais, is the *Théâtre du Palais-Royal* (p. 40), of the same period as the Théâtre Français, and originally known as 'Théâtre des Petits Comédiens du Comte de Beaujolais'.

To the N. of the Palais-Royal, in the Rue de Richelieu, is the *Bibliothèque Nationale* (p. 201).

On the E. the Palais-Royal is skirted by the *Rue de Valois* (Pl. R, 21; *III*). Here (Nos. 6-8) is a house ('Hôtel Mélusine') built by Richelieu, now the Boeuf à la Mode restaurant (p. 19), with a handsome gilded balcony. In the *Rue des Bons-Enfants*, parallel with the Rue de Valois on the E., No. 7. is the dark Passage Henri IV, constructed under the buildings of the old Théâtre Molière. Nearly opposite (No. 186 Rue St. Honoré) is one of the entrances to the old cloister of St. Honoré (interesting courtyard). At No. 19 the mansion of the Chancellerie d'Orléans (1700), restored by Boffrant, has some pretty reliefs of children above the doors in the passage.

To the N.E. of the Palais-Royal, in the Rue de La Vrillière (Nos. 1-3), is situated the **Banque de France** (Pl. R, 21; *III*), formerly a

private mansion (Hôtel de La Vrillière), built by *Mansart* in 1635, restored by *R. de Cotte*, and subsequently remodelled. It was the residence of the Princesse de Lamballe, and contains a handsome apartment of the 18th cent. called the *Galerie Dorée*, which may be visited on application.

The Bank of France, founded in 1800, is not a state-institution, but, like the Bank of England, is a private joint-stock bank, though subject, of course, to the control of the government. It has the sole right of issuing notes in France. The cellars contain bullion, diamonds, and other valuables, worth in all several milliards of francs, guarded with the most elaborate precautions. — At No. 2 Rue de La Vrillière is an old house with turrets and a spiral balcony.

For the neighbouring *Place des Victoires*, see p. 207.

The **Place du Palais-Royal** (Pl. R, 21; *II*), which faces the S. façade of the Palais, invariably presents an animated scene, principally owing to the numbers of omnibuses which traverse it. Almost in the centre is a station of the *Métropolitain* (see Appx., p. 29). On the W. side are the *Grand-Hôtel du Louvre* (p. 4), to the E. are the *Grands Magasins du Louvre* (p. 48), and to the S., on the farther side of the Rue de Rivoli, is the *Ministry of Finance*, occupying a portion of the New Louvre (p. 93).

The ***Rue de Rivoli** (Pl. R, 18, 20, 23; *II*, *III*, *V*), one of the main arteries of Paris, was begun in 1802, and was so named in honour of Bonaparte's victory over the Austrians at Rivoli in 1797. It was not completed until 1865, under Napoleon III. Beginning at the Place de la Concorde it runs to the E., parallel with the Seine, as far as the Rue St. Antoine, which connects it with the Place de la Bastille. The houses in the W. portion of the street (as far as the Louvre) are all modelled on the same lines, *i.e.* with an arcaded gallery below and balconies on the upper stories.

Following the Rue de Rivoli to the E. from the Palais-Royal, we observe on the right, beyond the Finance Ministry, the N. façade of the *Vieux Louvre* (see also the historic plan, p. 93). To the left, farther on, and partly concealed by the arcades, is the *Temple de l'Oratoire*, a church erected by the priests of the Oratoire in 1621-30, but now used as a Protestant place of worship (p. 57). A statue of *Admiral Coligny*, one of the victims of the Night of St. Bartholomew (p. 173), by Crauk, was erected here in 1889; it represents the admiral between Fatherland and Religion. The façade of this church is in the Rue St. Honoré (p. 87; No. 145), on the site of the former Hôtel du Bouchage, where Jean Châtel made an attempt on the life of Henri IV.

At this point the arcades terminate and the Rue de Rivoli is intersected by the *Rue du Louvre* (Pl. R, 20; *III*), by which we turn to the right. Station of the *Métropolitain*, see Appendix, p. 29. — The remainder of the Rue de Rivoli is described at p. 173, and the N. portion of the Rue du Louvre at p. 193.

The S. portion of the Rue du Louvre, which terminates at the Seine, passes an open space. To the right we have a good view of the E. façade of the *Vieux Louvre*, with its colonnade (p. 93). In the gardens, at the S. E. angle, is an equestrian statue of Velazquez (p. 94).

Opposite rise the *Mairie of the 1st Arrondissement* (Louvre) and the church of St. Germain-l'Auxerrois. The rose-window in the façade of the mairie (built in 1860) is the outcome of an ill-judged attempt to make it harmonize with the church. The 'Salle des Mariagés' inside is adorned with paintings by Besnard. The tower, which was built merely in order to fill up the gap between the two structures, has a chime of bells which plays at 11 a.m. and 4 p.m.

The church of ***St. Germain-l'Auxerrois** (Pl. R, 20; *III*), founded in the 6th century, dates in its present Gothic form from the 12-16th centuries. The façade, which is pierced with a rose-window of Flamboyant tracery and flanked by two hexagonal turrets, is preceded by a porch. When the gate is closed visitors are admitted by the right side-entrance. — The signal for the massacre of St. Bartholomew (Aug. 24th, 1572; p. 104) was given from the little bell-tower of this church, to the right of the transept.

The INTERIOR, to which the lowness of the roof gives a depressed character, consists of nave and double aisles. — The large chapel to the right of the entrance is closed by modern Gothic woodwork, and contains a Tree of Jesse, in stone, of the 14th cent., several paintings, and stained glass by *Amaury-Duval*. — The handsome woodwork of the 'banc d'œuvre', or churchwardens' pew (in the nave, to the left), was designed by *Le Brun* and *Perrault*. Behind is a Gothic screen of carved wood, with the Story of Christ and the Virgin. — The marble *Basin* for holy water in the S. transept, is by *Jouffroy*. The pillars of the choir were converted into fluted columns in the 18th century. — The fourth chapel to the right of the ambulatory, beyond the sacristy, contains monuments to the chancellor Etienne d'Aligre (d. 1635) and his son (d. 1677). The seventh chapel contains two statues from a mausoleum of the Rostaing family (1582-1645). — The **Chambre des Archives*, formerly the treasury, which is reached by a spiral staircase, is situated above the side-door on the left of the porch (apply to the verger, 9.30-11; fee). This is a paved room dating from the 15th cent., in perfect preservation, with a wooden ceiling and Gothic windows; the cupboards and lamp are of the same period. By the left wall is an altar-screen of the 16th century.

The Rue des Prêtres-St-Germain-l'Auxerrois, skirting this church on the S., leads to the *Place de l'Ecole* (Pl. R, 20; *III*), on the right. The gabled house here (No. 5), with its king-post, dates from the time of Francis I.

Diverging from the Place de l'Ecole on the left is the ancient *Rue de l'Arbre-Sec* (Pl. R, 20; *III*). The branch of 'La Samaritaine' (p. 48) at the corner partly occupies the side of the Hôtel des Mousquetaires, where d'Artagnan (d. 1673), the hero of the 'Trois Mousquetaires', is said to have lived. — Beyond the Rue de Rivoli, at the corner of the Rue St. Honoré, on the left, is a fountain designed by Soufflot in the place of one which used to stand (under Francis I.) in the middle of the street beside the Croix du Trahoir, an ancient gallowstree. It is ornamented with stalactites and a charming nymph by *Boizot* (an inscription at No. 141, Rue St. Honoré, refers to it). — Nearly opposite, *Rue St. Honoré* (p. 86) No. 96, is the site of the house where Molière was born (inscription almost illegible, above the 1st window). Farther on in the Rue St. Honoré is a row of interesting old houses (Maison du Marteau d'Or, No. 54, of the 18th cent., with a large circular balcony). Lastly, at No. 33, beyond the Rue du Pont-Neuf, the wine-shop 'A l'Enfant Jésus' has an ancient grille of wrought iron (see p. 24), the design consisting

of vine-branches, with the monogram of Christ surmounted by the Child. We return thence in 5 min. to the Rue du Louvre, by the Rue St. Honoré.

From the S. end of the Rue du Louvre the Pont-Neuf is visible, with the statue of Henri IV (p. 260); beyond it rises the dome of the Panthéon (p. 283).

4. Palace and Galleries of the Louvre.

MÉTROPOLITAIN STATION, see Appx. p. 29. — RESTAURANTS, near the Louvre, see p. 19.

The **Louvre (Pl. R, 17, 20; *II*), the most important public building at Paris, both architecturally and on account of its treasures of art, rises between the Rue de Rivoli and the Seine.

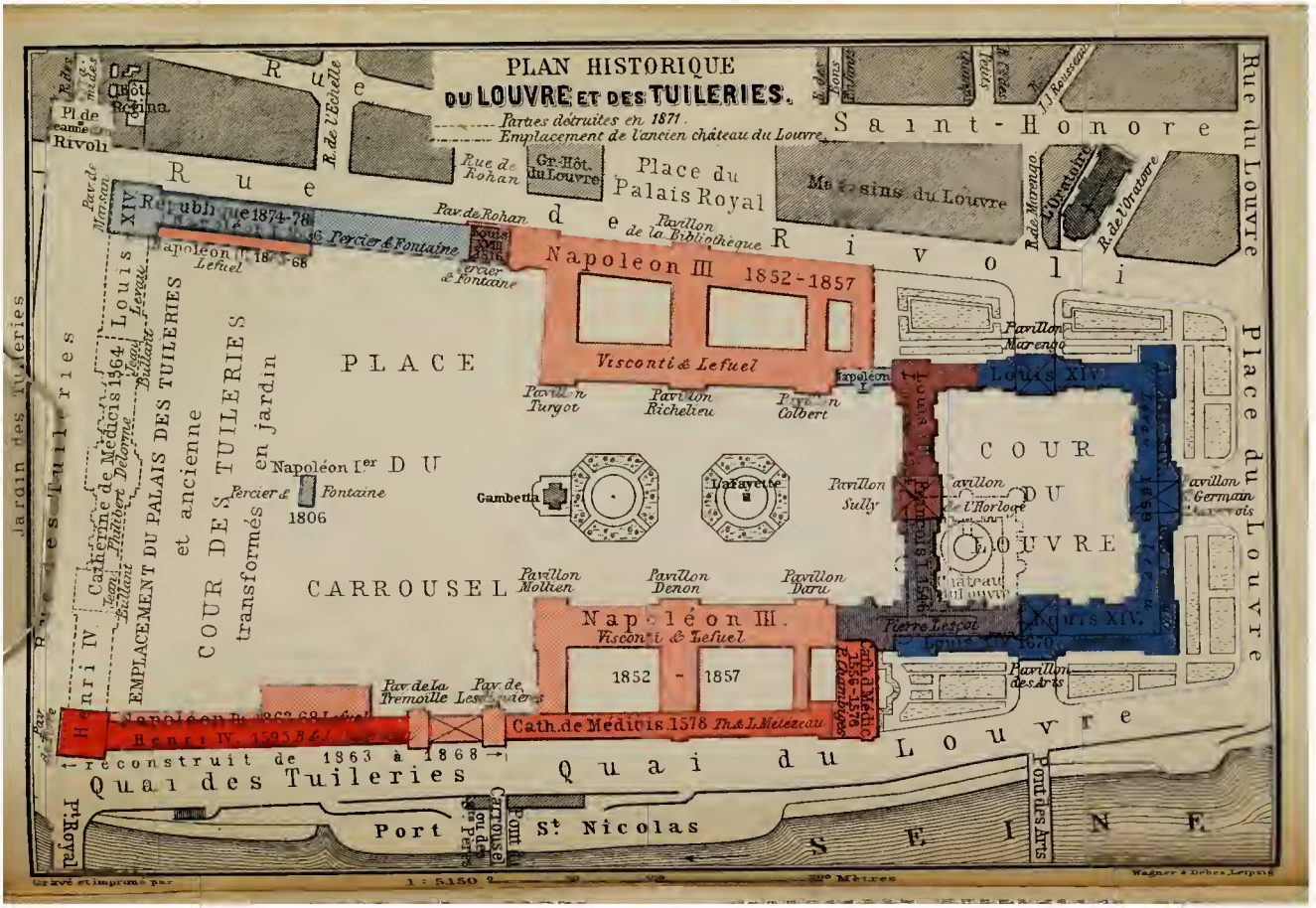
The Louvre perhaps derives its name from an ancient rendez-vous of wolf-hunters, known as the *Lupara*, *Lupera*, or *Louverie*. It is usually supposed that *Philip Augustus* (1180-1223) erected the first castle here; it is at any rate certain that when that monarch was constructing the new city-walls he built also the massive corner-tower of which the foundations were discovered in 1885 in the cellar below the Museum of Ancient Sculpture (p. 96) The plan and extent of the mediæval château were made plain by the excavations of 1885 and are now indicated by a white line on the ground in the S.W. corner of the Cour du Louvre. It was not, however, until the time of *Charles V* (1364-80), who removed his treasury and library to it, that the château was fitted up in the handsome style appropriate to a royal residence. Scarcely a trace of these buildings now remains. In 1527 *Francis I.* (1515-47), an indefatigable builder, tore down the old tower and modernized the château, and a little later he undertook to rebuild it entirely. The growth of the building may be traced in the adjoining *Historical Plan*. The works were directed by *Pierre Lescot*†, one of the greatest architects of the early French Renaissance period, who was also retained by *Henri II* (1547-59) and his successors, until his death in 1578. To Lescot is due half the wing to the W. and S. of the Vieux Louvre with its frontage on the Seine, and also the adjacent Pavillon du Roi on the S. These 'pavilions' are a distinguishing feature of French palaces; they were placed either at the angles or in the centre of the façade, and are reminiscent of the mediæval towers. The rich three-storied *Façade in the W. court, the work of *Jean Goujon* and *Paul Ponce*, is justly considered the most perfect monument of Francis I.'s time.

After the death of Henri II his widow, *Catherine de Médicis* (d. 1589), during the reigns of her sons *Francis II.* (1559-60), *Charles IX* (1560-74), and *Henri III* (1574-89), continued the erection of the S. wing, and in 1566-76 *Pierre Chambiges* built to her order the so-called 'Petite Galerie', a wing originally of one story overlooking the Seine. She next proceeded to build the 'Grande Galerie' or Galerie du Bord de l'Eau, said to have been carried out by *Thibaut Métezeau*, which was to connect the Louvre with the old Palais des Tuileries (p. 69) dating from the same period.

Henri IV (1589-1610) employed *Louis Métezeau*, the son of Thibaut, to add a second story to both the 'Grande Galerie' (extending to the Pavillon Lesdiguières) and the 'Petite Galerie', the execution of the latter work being entrusted to *Fournier* and *Coing*. This second story forms the present Grande Galerie and Galerie d'Apollon. The extension of the gallery to the Pavillon de Flore was also accomplished during the latter part of Henri IV's reign (see, however, p. 93).

Operations on a grander scale were conceived by *Louis XIII* (1610-43). Hitherto the original proportions had been adhered to, the new buildings merely replacing the original structures on two sides of the quadrangle.

† For details regarding the artists, see List at the end of the Handbook.


PLAN HISTORIQUE
DU LOUVRE ET DES TUILERIES.
Parties détruites en 1871.
Emplacement de l'ancien château du Louvre.
Rue de l'Echelle
Rue de Rivoli
Rue Saint-Honoré
Rue du Louvre
Place du Palais Royal
Magasins du Louvre
Rue de Rohan
Pav. de Rohan
Pavillon de la Bibliothèque
Napoléon III 1852-1857
Visconti & Lefuel
PLACE
CARROUSEL
COUR DES TUILERIES
et ancienne
EMPLACEMENT DU PALAIS DES TUILERIES
transformés en jardin
Napoléon Ier DU
Percier & Fontaine
1806
Gambetta
Lafayette
Pavillon Turgot
Pavillon Richelieu
Pavillon Colbert
Pavillon Marengo
Pavillon Sully
Pavillon de l'Horloge
Pavillon Mollien
Pavillon Denon
Pavillon Daru
Pavillon des Arts
Pavillon Germain
Louis XIV
COUR DU LOUVRE
Napoléon III.
1852 - 1857
Cath. de Médicis 1578 Th. & L. Metezeau
reconstruit de 1863 à 1868
Henri IV. 1595
Quai des Tuileries
Quai du Louvre
Port St Nicolas
SEINE
Jardin des Tuileries
Pont Royal
Pont Carrousel ou des Saints Pères
Pont des Arts
Rue de Marengo
Rue de l'Oratoire
Rue J.J. Rousseau
Gravé et imprimé par
Wagner & Debes, Leipzig

But now the scope of the undertaking was quadrupled. The king's choice of architects fell on *Jacques Lemercier*, and in 1624 he laid the foundation-stone of the Pavillon de l'Horloge, in the centre of the new W. wing. The eight caryatides which adorn it were executed by *J. Sarazin*. The W. wing was completed by Lemercier, who also began the N. wing.

Under *Louis XIV* (1643-1715) *Louis Levau* (d. 1670) succeeded Lemercier in 1659; he rebuilt the Galerie d'Apollon after its destruction by fire in 1661. Various architects, among them Bernini, who was summoned from Rome, were consulted as to the design of the great E. façade. Eventually the work was entrusted to *Claude Perrault*, a physician, whose imposing Colonnade, consisting of twenty-eight Corinthian columns in pairs, is scarcely in keeping with the older parts of the edifice. Perrault designed also the façade looking towards the Seine. In 1676 the work was suspended, and soon afterwards was almost entirely abandoned. The 'Grand Monarque' had lost interest in everything but his palace of Versailles. His successors, too, preferred Versailles or the Tuileries to the Louvre.

The completion of the Louvre was not seriously resumed until *Napoleon I.* came to the throne. In 1805 he ordered a thorough restoration of the edifice, and commanded his architects, *Percier* and *Fontaine*, to construct a N. connecting-gallery between the Tuileries and the Louvre. This wing had been completed as far as the Pavillon de Rohan (see below) when the Emperor was deposed. In 1848, after another period of inactivity, the original plan of connecting the Louvre and the Tuileries was once more proceeded with. On July 25th, 1852, *Napoleon III.* undertook the erection of the new buildings, employing for the purpose *Visconti* (d. 1853) and then *Lefuel*, who completed the N. gallery in 1857, at a cost of 36 million francs (840,000 *l.*). Finally, the S. gallery (next the Seine), greatly enlarged and, in its W. portion, entirely remodelled, was completed (1863-68). The latter's rich but somewhat heavy façades, with their projecting domed pavilions, their Corinthian columns, their porticos and caryatides, their 86 statues of celebrated Frenchmen, and their 63 groups of allegorical statues, harmonize with the Vieux Louvre in their general arrangement only. — All these buildings taken together constitute the largest and most splendid palace in the world, embracing a superficial area of about 45 acres, or three times as much as the Vatican including St. Peter's. They consist of two main divisions: the *Vieux Louvre*, the four wings of which enclose the large E. court, and the *Nouveau Louvre*, comprising the two palaces on the N. and S. of the Square du Louvre and the wings extending to the pavilions of the Tuileries on the W.

The N. wing of the New Louvre is occupied by the *Ministère des Finances*; all the other portions are used, or are about to be used, for the national collections.

A pleasant stroll, before or after visiting the Galleries, may be enjoyed in the Jardin des Tuileries. The magnificent vista of the Place de la Concorde and the Champs-Elysées (see p. 71) is well seen from here. A walk along the Quai du Louvre, whence the façades on the S. of the Louvre can be seen, should also not be omitted. The central portion, the palace built by Catherine de Médicis in 1556-76, is the finest, embodying as it does all the charm of the early French Renaissance. The W. wing, too, towards the Pavillon de Flore (p. 69), has preserved features dating from Henri IV's time, in spite of the alterations which it underwent at the hands of Napoleon III. The passage connecting the two blocks between the Place du Carrousel and the Pont du Carrousel was constructed under Napoleon III. Flanking the entrance opposide the Pont des Saints-Pères are colossal statues symbolising the Mercantile Marine and the Navy, by *Jouffroy:* above, the Genius of the Arts, a bronze figure by *Mercié*, in high-relief. The entrance on the opposite side, in the Rue de Rivoli, facing the Rue de Rohan, is under the *Pavillon de Rohan*, the gilded façade of which is adorned with eight statues of generals, including that of Marceau, by *J. Thomas.*

The small gardens on the outside of the Vieux Louvre are adorned with monuments of artists. To the left, in front of the colonnade, is an eques-

trian statue of *Velazquez* (1599-1660), by Frémiet; farther to the left is the monument of *Fr. Boucher* (1703-70), by Aubé, then that of *Raffet* (1804-60), with the drummer from his 'Review of the Dead', by Frémiet; and beyond that is a fine monument to *Meissonier* (1815-91), by Mercié. — Below the first window on this side, coming from the garden, is a handsome gilded balcony with the monogram of Louis and Anne of Austria. Near it was the window whence Charles IX is said to have fired on the Huguenots on the Night of St. Bartholomew.

THE **GALLERIES OF THE LOUVRE.

The Louvre Collections are open gratis to the public daily, except Mondays, New Year's Day, Ascension Day, July 14th (Fête Nationale), and, unless they happen to fall on a Sunday, Assumption (Aug 15th), All Saints (Nov. 1st), and Christmas Day. On exceptionally foggy days in winter also the galleries are closed. On Thurs. they are not open until noon. The picture and sculpture galleries are open in summer (April 1st-Sept. 30th) 9 a.m.-5 p.m. on week-days, and 10-4 on Sun. and holidays; in winter daily 10-4; the other collections and the rooms on the second floor from 11 to 4 or 5. The only exceptions to this rule are the Gallery of Casts (*Salle des Moulages*, p. 96), which is open only on Tues. and Sat. 1-4 or 5 p.m.; the Salle du Mastaba (p. 164) and Galerie de Morgan (p. 169), which are open only on Wed. and Sun. 1-4 or 5 p.m.; the Collections of Antique Bronzes (p. 152) and Modern Sculptures (pp. 108, 112), which are not open until 12-30 p.m. in winter or 1 p.m. in summer; and the Collection Grandidier (p. 168), which is not open till 1 p.m.

The best time for visiting the galleries is as early as possible in the morning, as they are often crowded in the afternoon, particularly on Sundays. — Overcoats, sticks, and umbrellas may be left in the *vestiaires* at the principal entrances (fee optional). Visitors should notice where their belongings are placed. Ten minutes after closing-time all articles not claimed are taken to the foot of the Escalier Henri II (not the grand staircase). — Conveniences for the use of visitors are to be found off the Galerie Mollien and RR. VII and IX of the picture-gallery (comp. Plans); keys kept by the custodians.

Persons desiring to copy in the Louvre or Luxembourg apply to the *Administration des Musées*, the office of which is in the S.W. angle of the court of the Vieux Louvre (Pl. M). The conditions and regulations are posted up in the various galleries.

The director of the National Museums is *M. Homolle*, the well-known archæologist. Departmental keepers: MM. *Héron de Villefosse* (Greek and Roman Antiquities), *Pierret* (Egyptian Antiquities), *Leprieur* (Paintings, Drawings, and Engravings), *Heuzey* (Oriental Antiquities and Antique Pottery), *Michel* (Mediæval, Renaissance, and Modern Sculpture), *Migeon* (Objects of Art), and *Destrem* (Ethnographical and Marine Collections).

The history of the **Louvre Collections dates from the time of the French monarchs of the Renaissance of the 16th cent., who were not only intimately connected with Italy in their political relations, but paid enthusiastic homage to Italian culture. Foremost among patrons of art and collectors was *Francis I.* He summoned several Italian artists to his court, and it was an open secret that the way to gain his favour was to beg his acceptance of some work of art. More than once he essayed to enlist the services of Michael Angelo and he cherished the desire of forming a collection of casts of antique masterpieces. His efforts, however, were but partly successful. It was not until the accession of *Louis XIV*, whose ambition it was to shine in every sphere, that it became the fashion both with persons of the highest rank and members of the middle class (like Crozat), to make collections of treasures of art. The royal collections, known collectively as the 'Cabinet du Roi', which included even at the beginning of the 17th cent. a number of very valuable pictures, was enriched by the addition of 647 paintings and 6000 drawings, acquired princi-

pally through the purchase of collections belonging to Cardinal Mazarin and the banker Jabach. In 1710 the oil-paintings numbered 2403. The Revolution converted the Louvre into a museum, and it was thus that the idea of centralising the art collections of the country took shape. Various treasures distributed throughout the royal palaces, in churches, and in the suppressed monasteries were united here, and the museum was opened in 1793. At length, when the French armies returned to Paris from Italy, the Netherlands, and Germany, laden with treasures of art, the Louvre Collection became *par excellence* the museum of Europe and was so celebrated under the name of the 'Musée Napoléon' that the Allies in 1814 did not venture to restore its treasures to their former owners. The act of restitution was, however, performed in 1815, but many fine paintings and statues still remained in Paris, and the collections of the Louvre can still boast of being the most extensive and valuable on the continent. They have moreover constantly been increased by purchases, such as those of the *Tochon* and *Durand* collections of antique vases, in 1818 and 1825, and of the *Collections Revoil* (1828) and *Campana* (1862; 200 Italian paintings and numerous antique vases); and by gifts and bequests, like those of *Sauvageot*, *Thiers*, *Davillier*, *Lenoir*, *Grandidier*, and specially *La Caze* (1869; 275 pictures). In 1902 the *Alfred de Rothschild Donation* (p. 157) was installed here; in 1903 the *Thomy-Thiéry Collection* (p. 165): and in 1905 the *Salle du Mastaba* (p. 168) and the *Galerie de Morgan* (p. 169).

The rooms of the Louvre are so numerous that it takes 2 hrs. to walk through them all without stopping. The visitor should particularly note that the GROUND FLOOR contains the *Sculptures* and the *Engravings;* the FIRST FLOOR the *Pictures*, the *Smaller Antiquities*, the *Mediaeval*, *Renaissance*, and *Modern Art Objects*, the *Furniture of the 17th and 18th Centuries*, the *Drawings*, and various small collections; the SECOND FLOOR the *Thomy-Thiéry Collection* (paintings and bronzes), the continuation of *French Paintings of the 19th Century*, the *Musée de Marine*, the *Musée Ethnographique*, and the *Musée Chinois*.

Visitors who have only a short time to devote to the Galleries should begin with the *Antique Sculptures* (p. 96) and the *Pictures* (p. 117), which are the first to be opened (see p. 94). It will save time to adhere closely to the following order of proceeding through the rooms, though it should be borne in mind that changes in the arrangement are not infrequent.

The Pavillon de Flore (p. 69) is about to be vacated by the Colonial Office in favour of the museum, and the large number of new rooms which will then be available will inevitably entail extensive rearrangements. A number of less important paintings will be transferred elsewhere (comp. p 354), and various works will be brought from the Luxembourg (p. 315) to the Louvre.

ENTRANCES. Most of the Galleries (see the enumeration at pp. vii, viii) have special entrances, which are shown on the Plans and which we indicate where necessary. The *Principal Entrance*, leading to the Gallery of Antique Sculpture and to the First Floor (Picture Gallery), is in the *Pavillon Denon* (Pl. G, groundfloor), in the court of the New Louvre, on the side next the Seine. The descriptions at pp. 96 and 117 begin here.

The *Foundations of the Old Louvre* (p. 92) are shown on Mon., 1-3 p.m., to visitors provided with tickets, for which previous written application must be made (enclosing a stamp for the reply) to the Secrétariat des

Musées Nationaux (Cour du Louvre). The visit, which lasts 1/2 hr., begins and ends at the Salle des Cariatides and extends as far as below the Salle de la Vénus de Milo. Gratuity to the guide.

A. GROUND FLOOR.

The **** Collection of Ancient Sculpture** *(Musée des Marbres Antiques)*, though inferior to the great Italian collections, boasts a number of works of the highest rank. We mention only the most important sculptures.

The brief official catalogue of the antique sculptnres (comprising over 3000 Nos.), by *A. Héron de Villefosse*, with illustrations and indexes (1896), costs 1 fr. 85 c. The numbers appear on the left side of the sculptures, bnt are sometimes lacking. It may also be noted that the labels give the origin of the specimens in large letters in the first line, not the subject of the sculpture. Frequent changes.

In the Vestibule Denon is a cloak-room (optional; comp. p. 94). — To the right is the Galerie Mollien (XXVIII), which contains reproductions in bronze of antique statues, executed in the 16-18th centuries at Fontainebleau and Rome, ancient statues, more or less mutilated, antique sarcophagi, etc. At the end is a staircase ascending to the French department of the Picture Gallery (Pl. K; see p. 139).

Opposite the entrance, to the left, is the *Salle des Moulages*, containing a collection of casts for the use of students (hours of admission, see p. 94). This room was the riding-school of the Prince Imperial under the Second Empire. Visitors may proceed through this room (when open) to the *Chalcographie* and the *Collection Grandidier* (p. 168), and thence viâ the Quai du Louvre (turning to the right) to the *Salle du Mastaba* (p. 168) and *Galerie de Morgan* (p. 169).

We turn to the left in the vestibule and enter the —

Galerie Denon (XXVI), where bronze copies from the antique (see above), sarcophagi, and mutilated antiquities are exhibited.

Sarcophagi. On the left, 341. Cupids forging their arms; 438. Tritons and Nereids; 490. Prometheus creating Man; 85. Apollo and Marsyas; no number, Combat of Amazons; three sarcophagi (no numbers): Phædra and Hippolytus, Dædalus and Pasiphaë, and Death of Meleager. On the right (as we return), 1335. Selene and Endymion; no numbers, Myth of Actæon; Scenes from the life of Achilles; 475. The Muses (on the lid, Banquet; right side, Muse with a philosopher or poet; left side, Muse with Socrates); 1346. Bacchus and Ariadne; 439. Tritons and Nereids.

We next reach the Escalier Daru, or *Grand Escalier*, which ascends to the Picture Gallery (p. 117).

The Salle d'Afrique (XXV), to the right of the staircase, contains *Antiquities from Northern Africa*, including sculptures, numerous inscriptions, fine mosaics, Roman lamps, etc. In the centre, Draped female figure (Cyrene); 1888 (left, under glass), Bust of Ptolemy, King of Mauretania; 1783. Head of Medusa in profile (admirable Greek work); 1838 (entrance-wall, to the right), Relief with three Elements: Heaven, Earth, and Water (found at Carthage); a nearly similar relief, from the Ara Pacis (see p. 98), is preserved at Florence. Mosaics (no numbers): opposite the 2nd window, Servants preparing a feast (Carthage); almost opposite the 3rd window,

MUSÉES DU LOUVRE

0 10 20 30 40 50 Mètres

REZ-DE-CHAUSSÉE

A. *Entrée des salles des antiquités égyptiennes.*

B. *Entrée des salles des antiquités asiatiques.*

C. *Entrée du musée des marbres antiques, grecs et romains.*

D. *Entrée du musée des sculptures du Moyen-Age et de la Renaiss.*

E. *Entrée du musée des sculptures modernes.*

F. *Entrée de la Chalcographie et de la collection Grandidier.*

G. *Entrée des musées du 1er étage et des marbres antiques.*

H. *Escalier des musées d'antiquités égyptiennes et grecques, etc.*

I. *Escalier du musée du Moyen-Age et de la Renaissance, etc.*

J. *Escalier Henri II (collection La Caze, bronzes antiques).*

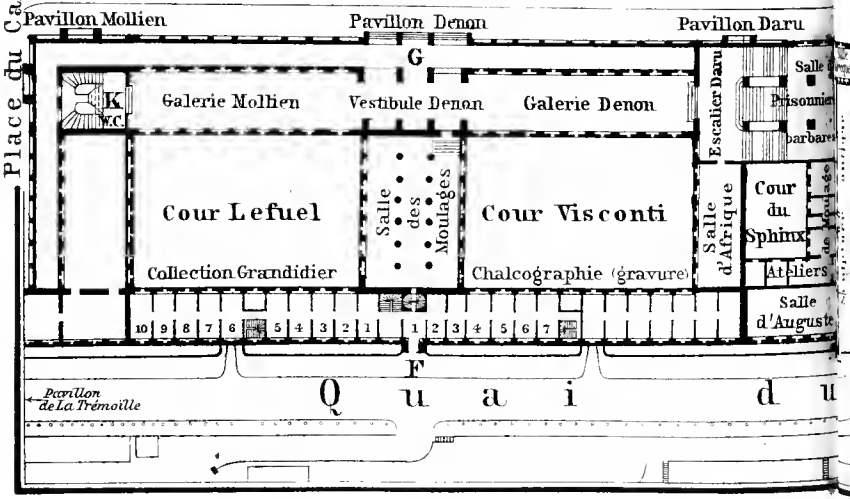
K. *Escalier des galeries françaises et sortie de la Grande Galerie.*

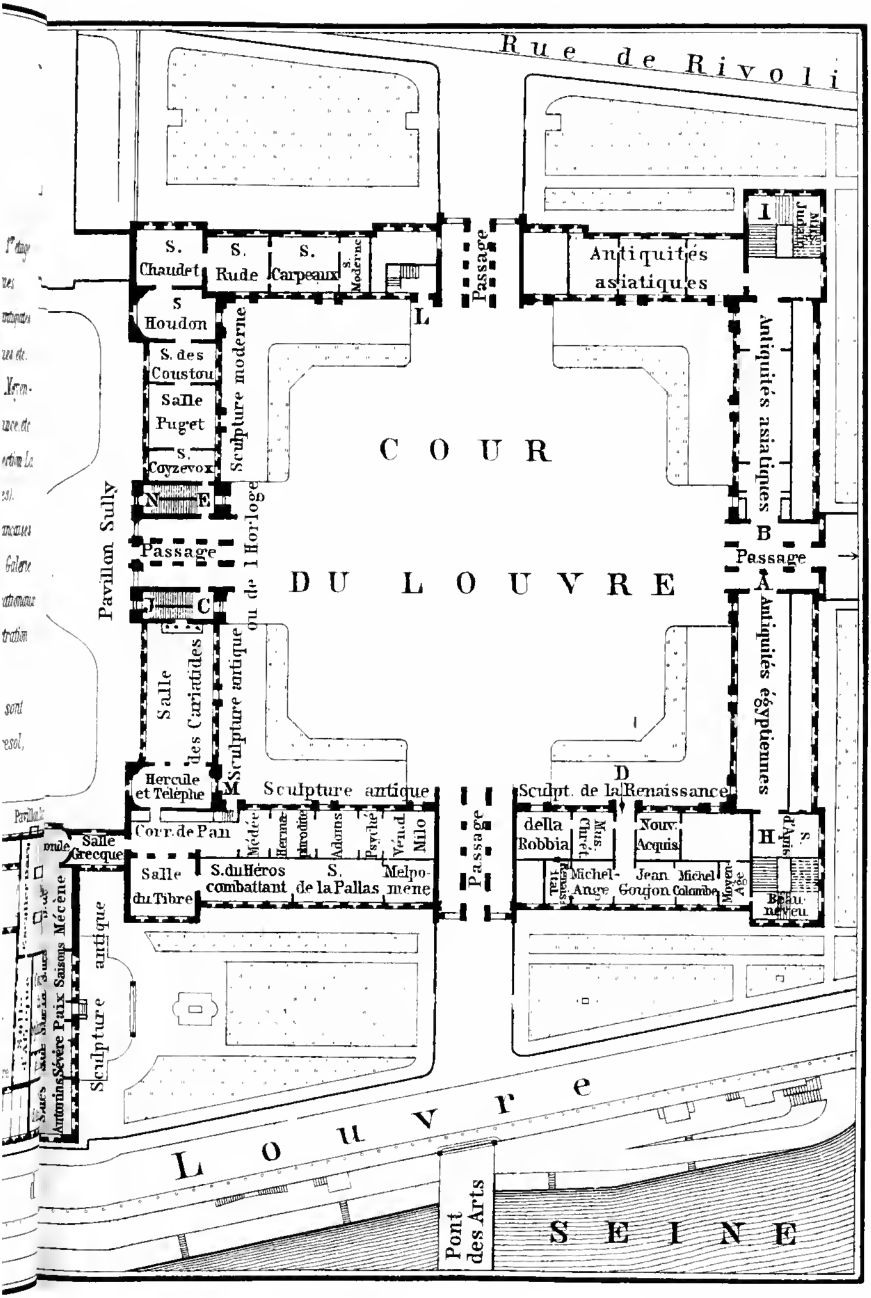
L. *Direction des musées nationaux.*

M. *Bureaux de l'administration.*

N. *Escalier Henri IV (bronzes antiques, mobilier).*

Nota. – *Les salles indiquées ici à gauche sur le quai ne sont pas au rez-de-chaussée, mais à une sorte de second entresol, sous la Grande Galerie.*




Rue de Rivoli
Place du Louvre
COUR DU LOUVRE
Pavillon Sully
S. Chaudet
S. Rude
S. Carpeaux
S. Moderne
Passage
Antiquités asiatiques
I
L
S. Houdon
Sculpture moderne
S. des Coustou
Salle Puget
S. Coyzevox
N
E
Passage
ou de l'Horloge
J
C
B
Passage
A
Antiquités égyptiennes
Salle des Cariatides
Sculpture antique
Hercule et Telèphe
M
Sculpture antique
D
Sculpt. de la Renaissance
Corr. de Pan
Médée
Hermaphrodite
Adonis
Psyché
Vénus de Milo
Salle Grecque
Salle du Tibre
S. du Héros combattant
S. de la Pallas
Melpomene
Passage
della Robbia
Mus. Chrét.
Nouv. Acquis.
H
S. d'Anis
Renais. Ital.
Michel-Ange
Jean Goujon
Michel Colombe
Moyen-Age
Beauneveu
Mécène
Saisons
Paix
Sévère
Antonins
Sculpture antique
Louvre
Pont des Arts
SEINE

Triumph of Neptune and Amphitrite (Constantine). — We now descend either side of the staircase. On the left side: 1339. Tutor and Niobid, freely restored (from Soissons). Below the staircase is the —

Salle des Prisonniers Barbares (XX), in which are collected inscriptions, reliefs, sculptures in coloured marble, etc. 1056. Seated figure of Minerva, restored as Roma, in red porphyry, the flesh-parts in bronze gilt (modern); to the left, No number, Minerva, in oriental alabaster; 1381, 1383, 1385. Statues of captive barbarians; 1354. So-called African fisherman, in black marble, wrongly restored as Seneca; 438. Porphyry bath; 1389. Chair in red marble. In the middle is a large Roman mosaic with rustic scenes and occupations.

Rotonde (XIII), the 1st room looking on to the court, with fine decorations in stucco by *Michel Anguier* (1653) and ceiling-paintings by *Mauzaisse*, representing the Creation of Man. In the centre, *866. *Borghese Mars* (formerly called Achilles), in Pentelic marble. Also (temporarily, see p. 99), *736. Metope from the Parthenon. In the first window-niche, fine archaistic Greek reliefs. By the central window, 672. *Borghese Tripod-Base*, called also *Altar of the Twelve Gods*, archaistic, with representations of the gods, the Fates, the Graces, and the Hours. In front, to the right, 884. Archaic Apollo; to the left, 889. Statue of a pugilist (archaic). By the next window, So-called *Astrological Altar from Gabii*, with the heads of the twelve Olympian deities and the signs of the zodiac. At the entrance to the Salle Grecque, 867. Female head, a Greek original of the Phidian age; 931. Head of Ares (Mars).

By the entrance to the room on the right (XIV), *922. *Silenus with the Infant Bacchus*, known as the 'Faune à l'Enfant', of the end of the 4th cent. B.C., perhaps after Lysippus.

This is one of the most attractive of those representations from the satyr world which were so much in vogue during the later period of Greek art. The guardian seems to be pacifying the child by his looks and kindly gestures, while the child smiles to him and raises his left hand caressingly. An air of perfect repose and content pervades the whole group, and the effect is enhanced by the admirable ease and finish of the execution.

To the right of the Silenus, 919. Roman portrait-head of an old man.

Turning to the right we now enter a suite of apartments in the wing erected by Catherine de Médicis (p. 92). The archway leading to the first room is embellished with a relief by *Chaudet*, representing Painting, Sculpture, and Architecture.

Salle de Mécène (XIV; formerly so called), with ceiling-paintings by *Meynier* and *Biennoury* (the World receiving from Hadrian and Justinian laws dictated by Nature, Justice, and Wisdom). Roman reliefs. In the middle, reconstruction of a large altar which stood in front of a temple of Neptune at Rome (built about 35 B.C.). The left side only, with a relief of the sacrifice of the Suovetaurilia, is ancient; the other three sides are casts from the frieze of the bridal procession of Poseidon and Amphitrite in the Glyptothek at Munich.

By the second window to the left, 1088. Procession of seven adults and two children, a fragment of the Ara Pacis erected by Augustus at Rome in B.C. 13-9 (other fragments at Rome and Florence).

The next four rooms chiefly contain sculptures of the Roman imperial epoch and are comparatively unimportant. The ceiling-paintings, however, are noteworthy.

Salle des Saisons (XV), with ceiling by *Romanelli* (1617-62; Diana with Apollo, Actæon, and Endymion; Apollo, Marsyas, and the Muses; the Seasons). In the centre, 1121. *Statue of Julian the Apostate*, in marble (found at Paris, see p. 280). To the right, 1021. Bust of Constantine the Great (?). 1023. Mithras, the Persian god of the sun, slaying a bull (found at the Capitol).

Salle de la Paix (XVI), with ceiling and spandrels by *Romanelli* (Peace as the fruit of War; Peace and Agriculture). Door of 1658. In the centre, 1075. *Statue of Mammaea*, mother of Alexander Severus, as Ceres. — The eight granite columns at the entrance and exit of this room belonged to the part of Aix-la-Chapelle Cathedral built by Charlemagne and were brought to Paris in 1794.

Salle de Sévère (XVII), decorated by *Romanelli* (Poetry and History celebrating the warlike fame of Rome; Rape of the Sabines; Continence of Scipio; Cincinnatus; Mucius Scævola). Extensive collection of busts of Roman emperors and empresses from Commodus to Caracalla, identified with the help of coins and medals. In the middle, 1009. Roman married pair in the characters of Mars and Venus. To the right of this group (no number), Bust of *Antinous* (see below; the face partially restored). By the first window to the left, 996. Colossal head of *Caracalla*, found in Macedonia.

Salle des Antonins (XVIII). In the middle, 1133. Colossal statue restored as *Marcus Aurelius*. In front of it, *1205. *Colossal Bust of Antinous* in the character of Osiris (from the Villa Mondragone, near Frascati). Antinous, the favourite of Hadrian, was deified after drowning himself in the Nile. The expression of the youth is grave and pensive; the holes in the serpentine crown and the fillet were for the insertion of the divine attributes. To the left, 1171. Colossal head of Lucilla, wife of Lucius Verus, found at Carthage in 1847. Here also are statues of Trajan, Hadrian, Antoninus Pius, Marcus Aurelius, Ælius Cæsar, Lucius Verus, etc., and numerous busts (several repetitions). — The ceiling-paintings of the first division, by *Romanelli*, represent Religion and the Theological Virtues, Genii, Judith, Moderation, Prudence, etc. Those of the second division are the French Hercules, by *Hennequin;* Victory and the Arts, by *Lethière;* Esther and Ahasuerus, by *Romanelli;* Study and Fame, by *Peyron*, etc. — To the right is the —

Salle d'Auguste (XIX). Busts and statues of the early Roman emperors are exhibited here. In the middle row, *1204. *Head of a Hellenistic Ruler* (probably Antiochus III.; not Julius Cæsar); 1003.

Colossal bust of *Maecenas.* — *1207. *Roman Orator* as Mercury, formerly called Germanicus or Julius Caesar. It bears the name of the sculptor *Cleomenes* of Athens (on the tortoise at the foot) and dates from the revival of Greek art under the early Roman emperors. — 1208. Bust of *Agrippa;* 1209. Colossal bust of *Roma,* with Romulus and Remus on the sides of the helmet, each suckled by a she-wolf. In the middle of the end-wall, in a niche, *1212. *Statue of Augustus,* with finely executed draperies; in front, 1210, 1211. *Two Young Romans with the Bulla* (a gold medallion worn by young patricians). Along the sides of the hall, Statues and busts of the Julian emperors and empresses; some of the female heads are executed with great delicacy. — This room was decorated in the reign of Napoleon III.; ceiling by *Matout* (Assembly of the Gods).

We now return to the Rotonde (p. 97), whence we enter the other rooms to the right.

The *Salle Grecque, or *Salle de Phidias* (XII), contains works of the culminating period of Greek plastic art and of that immediately before and after it (5th cent. B.C.). Everything here is worthy of careful inspection, though for the most part sadly mutilated.

During the restoration of this room (1907) some of the sculptures have been temporarily removed to the Rotonde (p. 97) and Rooms III and V (p. 101).

In the centre, three mutilated statues, in the archaic style: *686. *Juno,* from Samos. This statue, of which the head is missing, illustrates the primitive type of idols, which were at first carved in wood, with the arms close to the body, the lower portion being barely more than a round column. The folds of the drapery alone impart a little life to the bust of this rigid figure. An inscription on the front names Cheramyes as the donor. 687, 688. Two male torsos (6th cent. B.C.), found in the shrine of Apollo at Actium, both in the style of the so-called archaic statues of Apollo, *i.e.* a youth (ephebos) standing up, with left leg advanced. — Adjoining, under glass, 691. Head of Apollo (after an original of the 5th cent. B.C.); 695. Archaic head, with wreath and traces of colour (6th cent. B.C.).

*696. Three *Reliefs from the Island of Thasos,* found in 1864.

These three reliefs originally formed one whole, which, as we learn from the ancient inscriptions, belonged to a sanctuary sacred to Apollo, the Charities (Graces), and the Nymphs. The inscription in larger letters at the top is of later origin, and refers to the use of the reliefs in adorning a tomb in the Roman period. From each side of the central niche step four goddesses, holding garlands and blossoms in their hands; those on the left are accompanied by Apollo, those on the right by Hermes. In form and movement the stiffness and angularity of the archaic school are still visible, but the vitality and variety of the motives, as well as the fine arrangement and execution of the drapery, betoken the period of transition to a more perfect style. The work thus probably dates from the end of the 6th or the beginning of the 5th cent. B.C.

*738. *Fragment of the Frieze of the Parthenon* on the Acropolis at Athens, executed by Phidias and his pupils.

The frieze, which ran round the walls of the temple within the colonnade, represents the festive procession which ascended to the Acropolis

after the Panathenæan games for the purpose of presenting the goddess with the peplos, or robe woven and embroidered by Athenian virgins. The rest of the reliefs are in London and Athens. The fragment preserved here represents young Athenian girls with vessels, and two priests, advancing in solemn procession.

*736. *Metope* from the Parthenon (much mutilated), representing a Centaur carrying off a woman, probably by one of the pupils who assisted Phidias in the decoration of the Parthenon. — To the right and left, 716, 717. Hercules subduing the Cretan Bull, and bringing to Athena one of the Stymphalian birds, two metopes from the Temple of Zeus at Olympia (ca. 460 B.C.; excavated by the French in 1829). Other fragments of this temple (found by the Germans in 1875-81) are now in the museum at Olympia. Compared with Attic sculptures, these works are somewhat deficient in grace, but they are full of freshness and vigour.

*854. Attic relief (dating from shortly after Phidias) of *Hermes, Orpheus, and Eurydice*, an admirable example of the simple and yet majestic style of the best period of Greek art.

'Orpheus was permitted to bring back his wife Eurydice from the infernal regions to the light of day on condition that he should not look at her on the way; but he failed to fulfil the condition. Hermes, the leader of the dead, gently but firmly grasps the hand of Eurydice to conduct her back to the empire of shades. In this simple and beautiful composition are traceable a whole series of different phases of hope and pain. The advance of the procession, the turning round of Orpheus, the confidential communing of the pair, the halt, and the impending return of Eurydice are all distinctly portrayed'. *Kékulé.* — There are replicas of the work at Naples and Rome. The inscription 'Zetus, Antiope, Amphion' over the figures is of the Renaissance period.

*766. *Tomb Relief of Philis*, daughter of Cleomedes, from Thasos.

The deceased is here represented, as was the custom on Attic steles, in a scene of daily life, with a jewel-case in her hand. A peculiar charm is lent to this relief by the faint lingering characteristics of archaic Greek art and by the simple and natural feeling of the representation.

701. Tomb-relief of two girls with flowers (from Pharsalus).

This work stands on the border between the archaic and the developed style. It is marked by a tender and naïve naturalism, but is inferior in delicacy of execution to contemporary Attic works.

697. Archaic relief from the arm of a throne, with Agamemnon and his heralds, Talthybius and Epeius (from Samothrace). — Glass-case containing fragments from the temple at Olympia (ca. 460 B.C.). 855. Torso of a youthful hero, formerly called Alexander the Great or Inopus (a river-god on the island of Delos, where the statue was found). 692. Head of Apollo. To the right of the entrance, 831. *Marble Stele*, brought from Athens by Choiseul-Gouffier, with one of the most ancient Greek inscriptions in the Louvre. It records the sums spent by the treasurers of the Parthenon in the archonship of Glaucippus (410 and 409 B. C.). Above, Athena, the sacred olive-tree, and a representative of the Attic people; on the walls, votive bas-reliefs. 857. Lion pulling down a bull. 765. Fragment of a sepulchral couch, found in Macedonia. Funeral bas-reliefs.

On the side next the court: 850. Head of a youth (from Cos);

848. Bust of a veiled woman (so-called Aspasia); 847. Athena from Crete (perhaps a copy of a statue by Alkamenes, a pupil of Phidias); 830. Head of a Greek athlete, called Theseus; 829. Female figure (not a daughter of Niobe).

Paintings on the ceiling and walls: Diana and Jupiter, by *Prud'hon;* Hercules receiving from Diana the stag with the golden horns, by *Garnier;* Diana bringing Hippolytus, resuscitated by Æsculapius, to Aricia in Italy, by *Mérimée.* Sculptures: Bas-reliefs by *Cartellier*, *Espercieux*, and *Foucou.*

We proceed in a straight direction, leaving the Salle des Cariatides (p. 104) on the left, and the Salle du Tibre (p. 103) on the right.

Corridor de Pan (II), rather dark. To the right, between two columns: 266. Sitting figure of *Pan*, of poor workmanship and freely restored.

Salle du Sarcophage de Médée (III), so called from a sarcophagus which used to be here. By the wall, 285. Satyr playing with a panther, a fine bas-relief in the Greek style. Above, *738. Fragment of the Parthenon frieze (temporarily; comp. p. 99).

Salle de l'Hermaphrodite de Velletri (IV). In the window recess, 323. *Hermaphrodite of Velletri* (comp. p. 104). 324. *Wounded Gaul*, replica of a statue from one of the groups representing battles of Giants, Amazons, Persians, and Gauls, dedicated by Attalus II. of Pergamum and placed on the Acropolis at Athens. To the right, 345. Statuette of *Euripides*, with a list of his works.

Salle du Sarcophage d'Adonis (V). By the window, *696. Bas-reliefs from Thasos, *766. Tomb-relief of Philis (both temporarily here; comp. p. 99). This room owes its name to three reliefs from the myth of Adonis (No. 347), which are being arranged to form a sarcophagus. — In the entrance to the next room, to the left, 366. Statue of Aphrodite in Coïc raiment, probably after Praxiteles (inscription on the base).

Salle de Psyché (VI). To the right, 371. *Psyche* (freely restored), between busts of the youthful Hercules (378; wrongly called Omphale) and Perseus, King of Macedonia (381). To the left, two fine marble chairs. To the right and left of the entrance, 387. Athlete anointing himself with oil, 375. Victorious athlete (with the palm). — At the entrance to the end-room, 398. *Venus of Falerona*, in the same pose as the Venus of Milo.

Salle de la Vénus de Milo (VII), dedicated to (No. 399) the ** *Venus of Milo*, the most celebrated of the treasnres of the Louvre.

'How great, how beautiful and noble is this Venus! . . . What a vague and divine smile rests on these parted lips; what a superhuman glance is shed by this sightless eye! . . . The arms are missing, but it seems as though, if they were found, they would be a hindrance to our enjoyment by masking the vision of this superb bust and noble bosom. And it was a small island-temple that harboured this glorious masterpiece by an unknown sculptor, worthy of the greatest period of Hellenic art!' (*Théophile Gautier*).

The statue was found in 1820 by a peasant in the island of *Melos*, now *Milo*, at the entrance to the Greek Archipelago, and sold for 6000 fr.

to the French government. It is a work of the 2nd cent. B. C., but is evidently inspired by the ideas of an older school, contemporary with the schools of *Praxiteles* and *Scopas* (4th cent. B.C.), though with a very different style from either.

Venus is supposed to have been holding a shield and gazing at her reflection in the polished surface. Among various fragments found with the statue were part of a left arm and a left hand, the closed fingers of which hold an apple (now preserved in a glass-case by the first window to the left); and this has naturally led some of the French critics to suppose that this Aphrodite (like the Venus of Arles, see below) held an apple in her uplifted left hand and her drapery with the right. The fragments in question are, however, of inferior workmanship to the torso, so that they are probably either altogether unconnected with it, or belonged to an ancient attempt to restore the work.

Salle de la Melpomène (VIII). By the wall at the back, 411. *Melpomene*, one of the largest ancient statues in existence (13 ft. in height), from Rome, and probably from Pompey's Theatre. — The large mosaic in front, by *François Belloni* (after Gérard), represents Minerva (symbolizing the genius of Napoleon), Peace, and Plenty. — To the right and left of Melpomene, 420, 414. Statues of Venus restored as Euterpe. To the right, by the back-window, 421. Replica of the head of the Cnidian Venus of Praxiteles. To the right of the exit, *419. *Ideal Female Head.*

Salle de la Pallas de Velletri (IX). In the centre: *436. *Bust of Alexander the Great*, probably after Lysippus; *439. *Venus of Arles*, found in 1651 at Arles in Provence, and perhaps a replica of an early work by Praxiteles. — **440. *Head of Homer* (upper part of a hermes).

*441. *Apollo Sauroctonus*, 'the lizard-slayer', a copy of a work by Praxiteles; the right hand originally held a dart.

'The easy attitude, the charming abandon of the figure almost feminine in its forms, the ideal beauty of the countenance, the perfect proportion of the limbs are so many distinctive marks of the genius of the great Athenian sculptor'. *(Froehner.)*

442. *Vase of Sosibius*, with a curious representation of a festive dance of two Mænads and a Satyr round a sacrificial altar, with Diana, Apollo, Mercury, and Mars.

By the wall, in the centre, *464. *Pallas of Velletri*, a Roman copy of a Greek bronze original of the 5th cent. B.C., found in 1797 at Velletri near Rome. In the right hand (badly restored) was a spear, in the left perhaps a cup or a small Nike (Victoria). To the left of the entrance, 444. Statue restored as Urania. — By the window-wall, 508. Circular base with representations of Luna and Oceanus. In the window-niche to the left, 510. Ideal female head (Greek). — At the entrance to the next room, 522. So-called *Atalanta*, more probably a wrongly restored Diana.

Salle du Héros Combattant (X). In the centre: *525. *Venus of Fréjus* (named 'Venus Genitrix' from a medal), a good Roman copy of a Greek work of the 5th cent. attributed to Alkamenes (found at Fréjus). 526. *Hercules* or Theseus (bust).

*527. *Borghese Gladiator* ('Héros Combattant'), found at Antium.

The inscription records that it was executed by '*Agasias*, son of Dositheos of Ephesus', a sculptor of the late republican or early imperial epoch, who seems to have here reproduced a work of the end of the 4th century.

The right arm is modern, while the left arm with the strap of the shield is preserved. Opposite the hero we must snppose an enemy on horseback, against whom he is defending himself with his shielded left arm, while his right is drawn back to deal a heavier blow with his sword. The mouth is open, as if the hero, like Homer's warriors, were reviling his adversary. The expression of the face is indicative of a supreme and yet controlled effort of strength. The simultaneons acts of defence and attack are admirably expressed.

528. *Faun of Vienne* (where it was found in 1820), known as the 'Faune à la tache'; traces of red pigment are still visible in the hair, and two small horns spring from the forehead. — *529. *Diana of Gabii*, probably a 'genre' work representing a girl finishing her toilet, after Praxiteles.

To the right, in retracing our steps: 573. *Mercury* (called the 'Richelieu Mercury', from its having belonged to the Cardinal); *562. *Borghese Centaur*, or Centaur subdued by Cupid, resembling the Capitoline Centaur (a copy of which may be seen in the Galerie Denon, p. 96), but bearing a Cupid on his back; 552. Wounded Amazon (freely restored). On the other side: 530. Minerva Pacifica; 535. Fine head of *Ganymede* or *Paris;* 536. Cupid and Psyche. Middle of the wall, opposite the window: *542. *Marsyas* bound to the trunk of a tree, in order to be flayed alive at Apollo's command; *544. *Bust of a Man*, an admirable Greek work of the time of Lysippus; 545. Cupid.

Salle du Tibre (XI). In the centre, 588. Unknown *Greek Poet.* — *589. *Diane Chasseresse*, or *Diana of Versailles*, probably a replica of a work of the time of Praxiteles and Scopas.

The goddess, walking fast, seizes an arrow. She is looking round as if in search of fresh game. The expression of the face is grave, the forehead high and severe, the eyes eager. The roe running beside her heightens the impression of the rapid strides of the goddess. — This statue bears some resemblance to the Apollo Belvedere, though less masterly in execution

*593. *Colossal God of the Tiber*, recumbent, with Romulus and Remus and the she-wolf by his side, probably a work of the early Roman empire, an admirable companion to the celebrated group of the Nile in the Vatican (reproduction in the Tuileries Garden, p. 68). On the left and right, 595, 594. *Flute-playing Satyrs.* — Behind, 597-600. Four colossal *Satyrs* bearing a frieze (Greek).

To the left of the 3rd window, 677. Head of a satyr ('Faun of Arles'). By the 1st window: *664. Fragment of a replica of the *Resting Satyr* of Praxiteles; 665. Smaller copy of the same torso. In the recess to the right of the entrance, 660. So-called Zingarella, a statue of Diana, with head, arms, and feet in bronze (modern). — In front of the window, 2240. Crouching Venus, from Sainte Colombe, near Vienne (another opposite, found at Tyre; on the backs of both statues are traces of a Cupid's hand).

Rear wall: 622. Resting Bacchus; 639. Æsculapius; 640. 'Jupiter Talleyrand', archaistic.

Salle des Cariatides (I), so-called from the caryatides at the other end, originally an ante-chamber of the apartments of Catherine de Médicis.

Here, on Aug. 19th, 1572, the Princess Margaret of Valois, sister of Charles IX, was married to the young Protestant King of Navarre (afterwards Henri IV of France). Admiral Coligny and many other Huguenot leaders were present at the ceremony. Five days later, on the Eve of St. Bartholomew (Aug. 23rd), Charles IX, at the instigation of his mother, Catherine de Médicis, gave the order for the massacre of the Huguenots and the arrest of King Henri. It was in this saloon that the Ligue held its meetings in 1593, and that the Duc de Guise (reconciled with Henri owing to the latter's renunciation of Protestantism) caused four of its most zealous members to be hanged the following year. The body of Henri lay in state here after his assassination in 1610. In 1659 the room was used as a theatre by Molière, who acted here in his own inimitable plays.

We first enter a kind of vestibule, which contains, by the farther wall, a chimneypiece executed by *Percier* and *Fontaine* in 1806. In front of the chimneypiece: 540. Fragments of a Græco-Egyptian celestial chart; 75. *Hercules*, with his son *Telephus* and the hind by which the latter was suckled. — To the left, by the window, 231. *Borghese Hermaphrodite*, of the latest Greek period, and too sensuous in style. The mattress is an unhappy idea of Bernini (17th cent.).

In the Salle proper, between two pillars, *78. *Jupiter of Versailles*, a colossal torso on a modern stand. To the right, 80. Statue of a Greek philosopher *(Posidonius ?)*. To the left, 79. *Demosthenes*, the head from another statue.

In the centre: 81. *Orestes and Pylades*, of the school of Pasiteles (1st cent. B.C.); 82. Ancient basin of Sicilian alabaster, so placed that the faintest whisper uttered at its edge is distinctly audible to an ear at the edge of the similar basin (90) at the other end; 83. *Hermes* in the act of fastening his sandals; 85. Reposing Bacchus; 86. *Borghese Vase*, with Bacchanalian representations; *87. *Young Dionysus* (the 'Richelieu Bacchus'); 89. Discobolus. — The four *Caryatides bearing the gallery at the end were executed by *Jean Goujon* (p. 110). Above it is a cast of Benv. Cellini's Nymph of Fontainebleau (p. 111).

Third window on the right, as we return: 113. Bacchus; 149. Large *Candelabrum* reconstructed by *Piranesi* in the 18th cent. from ancient fragments. — On the side next the court, 1st window (to the right as we enter), 53. *Venus in the Bath* (freely restored); 2nd window, 40. Boy with a goose; in front of the central door, 91. '*Minerve au collier*', a mediocre reproduction of the type of Phidias's Athena Parthenos; to the right, 849. Demetrius Poliorcetes (more probably Seleucus Nicator); 3rd window, Crouching Venus *(Vénus à la coquille)*. To the right of the exit, 32. So-called Bust of Diomedes.

Antique Bronzes, see p. 152; *Terracottas*, *Vases*, etc., p. 162.

The Escalier Henri II, in the Pavillon de l'Horloge, adjoining the Salle des Cariatides, ascends to the principal collections on the first floor (see plans, pp. 96, 116; Collection La Caze, p. 151). It is, however, better to ascend by the grand staircase, reached by returning through the Salle des Cariatides, and turning to the right. The Escalier Henri II is decorated with sculptures by *Jean Goujon.*

Visitors who have time to spare should pass out, however, into the Court of the Old Louvre, in order to inspect the following collections.

The ***Asiatic Museum** (*Musée des Antiquités Asiatiques*; generally open at 11, but sometimes not before 1 o'clock) is entered from the passage under the colonnade, to the left in coming from the Cour du Louvre (B on the Plan, p. 96). — It contains one-half of the yield of the excavations made at Kouyunjik (Nineveh) between 1845 and 1854 by M. Botta and Sir A. H. Layard (the other half being in the British Museum), and also antiquities collected from other parts of Asia.

Room I (Grande Galerie): *Assyrian Antiquities*, most of which belonged to the palaces of Kalah (the modern Nimroud; 9th cent. B.C.), Khorsabad (8th cent.), or Nineveh.

The kingdom of Assyria or Assur, the land of Nimrod of the Bible, lay on the left bank of the Tigris, its capital being *Assur*, and afterwards *Nineveh*. The Assyrians conquered the Babylonian empire about B.C. 1250, and afterwards extended their supremacy as far as Asia Minor. The excavations have brought to light remains of extensive palaces, the chambers of which were lined with alabaster slabs, bearing scenes from the lives of the Assyrian monarchs, similar to those on the Egyptian monuments, and still more lifelike. Hunting-scenes, battlefields, and sieges alternate with others representing the king in his court or among his guards, and accompanied by figures of fantastic monsters. The inscriptions are in cuneiform character, *i.e.* wedge-shaped and angular signs placed horizontally and obliquely.

Most of the gigantic * *Winged Bulls* come from the palace reared at the modern Khorsabad by Sennacherib or Sargon II. (722-705 B. C.). These were placed, like the Egyptian sphinxes, at the entrances to great buildings, and they are provided with five legs as they were intended to be viewed either from the front or from the side. Their human heads wearing a tiara seem to leave no doubt that they were personifications of kings. Like the sphinxes, too, these animals symbolized the union of strength and intelligence; and wings are frequently found as the emblem of power on Assyrian monuments. — The *Colossal Figures* at the back-wall also adorned the entrance to the palace. The figures who, without apparent effort and without passion, are crushing lions against their breasts represent the Assyrian Hercules. In the spaces between these figures are bas-reliefs of royal cortèges, a king and a priest, a king sacrificing an antelope to a god, etc. The details on these and other reliefs have an important historical value; while certain portions, especially the horses (near

the windows) and the animals in general are of admirable workmanship. In the centre of the room: Nine headless *Statues*, in greenish black diorite, and two *Heads* from Chaldæa, covered with inscriptions and indicating a very advanced technique; *Threshold of a Door*, from Nineveh. — The two glass-cases near the windows contain terracottas from Assyria and combs and bas-reliefs from Chaldæa, etc.

Rooms II & III: Continuation of the reliefs; *Phoenician Sarcophagi*, resembling in form the mummy-shaped Egyptian sarcophagi (p. 107). — In the middle, basalt *Sarcophagus of King Esmunzar* of Sidon, with the longest known Phœnician inscription. Short catalogue (1897; 75 c.).

The Phœnicians, whose chief settlements were on the Syrian coast, possessed important colonies on every part of the Mediterranean, and were the earliest traders between the East and West. To them we are indebted for our modern system of writing, as they were the first to reject the cumbrous Egyptian style and to adopt a simple sign for each simple sound.

Salle Phénicienne et Chypriote, to the left of the staircase: Phœnician antiquities and others from Syria and Cyprus. Among these are a *Vase*, 12 ft. in diameter, from Amathus in Cyprus, hewn out of a single block of stone, and seven statues and some carved capitals from the same island. — The —

Salle de Milet (XXXVI) contains sculptures from Miletus and Heraclea in Asia Minor, and also fragments from the *Temple of Apollo at Didyma*. In the centre, Two colossal bases of columns from the same temple. At the back, Mutilated statues from the theatre and from the Necropolis. On the upper part of the walls, Bas-reliefs from the temple of Assos in Mysia, specimens of primitive Ionian art (beginning of the 6th cent. B.C.). — The —

Salle de Magnésie du Méandre (XXXVII) contains fragments of the *Temple of Artemis Leucophryene* ('Diana of the white eyebrows') at Magnesia, near Ephesus, of a late period. The frieze, one of the most extensive relief-compositions of ancient times, about 88 yds. in length, represents wild contests between Greeks and Amazons. We observe also a *Vase from Pergamum*, with reliefs of young Greeks on horseback; and a statue of Diana from Phrygia (replica). — By the first window, under glass, Terracottas from Smyrna.

Continuation of the Asiatic Antiquities in the Galerie de Morgan, on the ground-floor (see p. 169), and on the first floor, to which the adjoining staircase ('Escalier Asiatique') ascends, see p. 158. — On this staircase are farther Assyrian bas-reliefs, casts from similar reliefs in the British Museum, and sarcophagi.

The Salle Judaïque, to the right, under the staircase, contains Jewish antiquities from Palestine and the neighbouring countries, such as sarcophagi from the Tombs of the Kings, architectural fragments, reliefs, vases, pottery, Moabite sculptures, and inscriptions. In the centre of the room is the famous basalt *Stele of King Mesa of Moab* (9th cent. B.C.), whose battles with the Jews in B.C. 896 are

recorded by the inscription. This is the oldest known example of alphabetic writing. Short catalogue of the objects from Palestine (50 c.).

Adjacent is the small SALLE PUNIQUE, with antiquities from Carthage, and the SALLE IBÉRIENNE, with antiquities discovered in Spain; but both rooms are usually closed. The most important Spanish antiquities are exhibited in the 3rd room of the Asiatic Antiquities, on the first floor (p. 159).

The ***Egyptian Museum** *(Musée des Antiquités Egyptiennes;* open at 11) has its entrance opposite that of the Asiatic Museum, to the right when approached from the court (A on the Plan, p. 96). One of the most important collections of the kind in Europe, it affords, so far as is possible without the appropriate architectural surroundings, an almost complete survey of the religion, customs, and art-life of the most ancient of civilised nations. The exhibits are provided with explanatory labels. Short illustrated catalogue (1897; 1 fr. 55 c.).

We first enter the SALLE HENRI QUATRE, which contains the largest objects in the collection. Among these are the *Sphinxes*, fantastic figures with lions' bodies and human heads (gods or kings), symbols of power united with intelligence, which were usually erected in pairs on the avenues leading to the temples; *Monuments* commemorating special events; *Steles*, or votive stones erected to the memory of deceased persons, bearing inscriptions and representations of the infernal deities (Osiris), to whom, as well as to the deceased themselves, offerings were presented by the bereaved relatives; *Statues*, from tombs or temples; *Bas Reliefs;* and *Sarcophagi.*

Egyptian chronology being scarcely an exact science, the monuments of this collection are dated merely by *Dynasties.* This mode of reckoning rests on the authority of the Greek writer *Manetho*, who reckons thirty-one such dynasties between the beginning of Egyptian history and the conquest of Egypt by Alexander the Great. The first dynasty is placed by Mariette at 5004 B.C. and by Lepsius at 3892 B.C. The fourth dynasty flourished about 2500 B.C., the 12th about 1996-1783, the 18th about 1545-1350, the 19th about 1350-1200 B.C. Exact dates begin to be possible with the accession of Psammetichus I. in 663 B.C. (26th dynasty).

The large *Sphinx* in pink granite at the entrance is in better preservation but is not so interesting as its pendant at the other end of the room. To the right, Nos. A 18, A 19. Foot and head of a colossal statue of the 12th or 13th Dyn., 'usurped' by Amenhotep (or Amenophis) III., the Memnon of the Greeks. *D 9. *Sarcophagus of Taho*, a 'masterpiece of the later Egyptian sculpture' (26th Dyn.); the scenes and inscriptions on this, as on other sarcophagi, refer mainly to the nightly voyage of the ship of the sun through the lower regions, in which the dead take part. — In the centre, wooden mummy-case from the coffin of Sopi (an official of the 1st Theban empire). To the left, D 8. *Sarcophagus of another Taho* of the reign of Psammetichus I. (26th Dyn.). Farther on, A 20. So-called *Statue of Ramses II.*, belonging to a king of the middle empire (12th or 13th Dyn.), usurped by Ramses. In the middle, the capital of a column in the form of a double head of Hathor, from the temple at Bubastis, and (to the right) a fragment of a clustered column with a lotus-bud capital. Below the large capital, Painted bas-relief of Seti I. (Sesostris; 19th Dyn.) and the goddess Hathor (discovered by Champollion). Left, A 24. *Colossal Statue of Seti II.* (end of the 19th Dyn.), in red sandstone, with the double crown on his head and holding a flag-staff on which the royal name and titles are engraved. Farther back, D 31. Portion of

the base of the obelisk of Luxor (p. 66), with four cynocephali (dog-faced baboons) adoring the rising sun. Above, D 38. Cast of the Zodiac of Dendera (p. 204). Several statues of the lion-headed goddess *Sekhmet.* A little farther on: no number, Colossal *Sarcophagus of Ramses III.* (20th Dyn.), in pink granite (the lid is at Cambridge). — In the centre, painted sarcophagus of Sopi (1st Empire). — To the right, D 10. *Sarcophagus of Hor*, a royal official; in the interior are the 42 infernal judges who assisted Osiris in judging the dead. In front and farther on are mummy-shaped sarcophagi with well-executed reliefs. — To the left, by the wall, C 48. *Stele* of pink granite, in the form of an Egyptian temple-gate under the 18th Dyn.; farther on, D 29. *Naos of Amasis*, a monolithic votive chapel in pink granite, presented to a temple by King Amasis (569-526 B.C.).

At the end of this hall is a staircase, on the left of which is the stone lining from a wall in the temple at Karnak, with a fragment of a list of the campaigns of Thutmosis III. (18th Dyn.). Higher up, A 22. Alabaster statue (freely restored) of *Ramses II.*

To the left, at the foot of the staircase, is the SALLE D'APIS, containing the statues, steles, and other objects found by Mariette in the Serapeum or large mausoleum of the Apis bulls at Memphis.

The *Apis* was the animal sacred to Ptah, the god of Memphis. The bull to be thus honoured required to be black in colour, to have a white triangle on his forehead, a white mark on his back resembling an eagle, and an excrescence under his tongue in the shape of the sacred scarabæus beetle. After his death the sacred bull was interred with great pomp in the vaults known to the Greeks as the 'Serapeum', a word derived from 'Osiris Apis', which the Egyptians applied to the dead Apis.

In the middle of the room, S 98. large *Figure of Apis*, on which the marks of the sacred bull are distinctly visible. At the side are several *Canopi*, or stone vessels, in the shape of the heads of the patron-gods of the deceased and containing the entrails of the embalmed bulls. Around the walls are *Steles*, erected by devout persons in the tombs of the bulls, which give the dates of the deaths of these revered animals, with the kings' reigns when they occurred, affording a valuable clue to Egyptian chronology. Opposite is a statuette of *Bes*, a grotesque Egyptian divinity. The *Lion*, near the window, of a late period, should be noticed. — At the entrance to an adjacent apartment is the gateway of the Serapeum (under glass), with inscriptions of the period of the Ptolemies. The glass-case in the centre contains articles found in 1903 in the necropolis at Assiût. — A door leads hence to the rooms containing the Renaissance Sculptures (see below).

Another gallery, for monuments of the Old and Middle Empires (4-18th Dyn.), will be found under the colonnade beside the Salle d'Apis.

Continuation of the Egyptian Antiquities, on the first floor, see p. 160 and in the Salle du Mastaba, on the ground-floor, see p. 168.

***Collection of Mediæval and Renaissance Sculptures** (*Musée des Sculptures du Moyen Age et de la Renaissance;* open after 1 p.m. in summer, after 12.30 p.m. in winter). — The chief entrance is in the S. wing of the inner Court of the Louvre, by the second door to the left of the passage, as we face the Seine (Pl. D); but it may also be reached viâ the small room under the staircase at the end of the large room of the Egyptian antiquities (see above). — Catalogue, 1 fr. 25 c.

VESTIBULE. Reconstruction of a bronze fountain-group from Fontainebleau: Diana (after the Diane Chasseresse, p. 103) with four dogs, a French work of the early 17th century. — The room to the

left contains the most recent acquisitions (p. 112); that to the right, the Christian Antiquities, see p. 112. — We may either enter the Salle Jean Goujon (p. 110) straight on, or turning to the left, traverse all the rooms to begin our inspection with the first, or Salle Beauneveu.

Salle André Beauneveu or Room I contains statues from tombs and statuettes of the French school of the 14-15th centuries. The chief work is No. *216. Monument of Philippe Pot, grand-seneschal of Burgundy and favourite of Philip the Good, who was buried at the Abbey of Cîteaux; the recumbent statue reposes on a slab supported by eight mourning figures (1477-83). By the window towards the Seine, *219. Calvary from Nivelles in Flanders in wood (early 16th cent.). At the window towards the Place, 218. Brass of a Catalan merchant (1400); Crown of Thorns (French school, ca. 1500). In the centre, 94. Tomb-figure of Blanche de Champagne, in embossed copper (14th cent.). 224. Sepulchral monument of Philip VI. of France, attributed to *André Beauneveu* of Valenciennes (14th cent.); opposite, 103. Statue of Guillaume de Chanac, similar in style; then (by the central window) that of Philippe de Morvillier, the head and hands of marble (early 15th cent.). Above, to the left, God the Father with angels, from Chaumont (early 16th cent.).

Salle du Moyen Age (II). Other French tomb-statues of the 14th century (110. Jean de Dormans; d. 1380); Virgin and Child (12th cent.; wood); figures of the Virgin, Christ, and bas-reliefs of the 14th century. Statue of Childebert, King of France (13th cent.); Gothic door from a house in Valentia in Spain (15th cent.). Sculptured fragments (13th cent.), including four (Nos. 61-64) from the rood-loft of the cathedral of Bourges and another (78. Scenes in Hades) from Notre-Dame at Paris (in the centre); capitals, etc., of the 11-13th centuries.

Salle Michel Colombe (III). By *Michel Colombe* or *Michault Columb* (1431-1512), the chief representative of the Loire school of his period, from whom the room takes its name, *226. Relief of St. George and the dragon, near the next door. Below, *262. Dead Christ, ascribed to *G. Pilon*. To the right, *143. Virgin of Olivet (16th cent.). In the middle: 276. Mercury and Psyche, by *A. de Vries* (1593); 225. Mercury, a replica of the statue in Florence by *Giov. da Bologna*, a native of Douai in Flanders; 224bis. Fame, by *P. Biard*, from the tomb of the Duc d'Epernon at Cadillac (these three are bronzes). Behind and at the sides, sepulchral statues and bas-reliefs of the 15-16th cent., including *126. Monument of Philippe de Comines (1445-1509) and his wife (Paris; beginning of the 16th cent.); 274. Statue of Henri IV, ascribed to *B. Tremblay* and *G. Gissey*. Busts: 180. Martin Fréminet (d. 1619); *173. Jean d'Alesso (d. 1572); 462. Giov. da Bologna (by *P. Tacca*). To the right, *144. Virgin from Ecouen (16th cent.); 160. Bronze bust of

Francis I.; 149. Tomb-statue of Roberte Legendre, by *G. Regnault* and *G. Chalevau;* above, *220. Tomb of Jean de Cromois, abbot of St. Jacques at Liège (d. 1525). By the second window, 153. 'La Mort St. Innocent', a skeleton from the former Cimetière des Innocents (p. 194); fine bas-reliefs in Munich stone including a Holy Family (277), after Dürer, attributed to *Hans Daucher* (16th cent.). At the first window, Death-mask of Henri II, in terracotta, reproducing the cast taken by Fr. Clouet after the fatal blow accidentally struck by Montgomery (p. 175).

Salle Jean Goujon (IV), named after the most distinguished French sculptor of the 16th century, who executed, under Henri II, a great part of the decorations of the Louvre. His best-known work is No. *228, the large group of Diana with the stag, in the middle of this saloon, which affords an excellent example of the gracefulness of form and other attributes characteristic of French taste. (The visitor will find it interesting to compare this Diana with Benvenuto Cellini's Nymph of Fontainebleau, p. 111.) To the left and right (255 and 250) are works by *Germain Pilon*, the Three Theological Virtues or Three Graces (the urn on whose heads was intended to contain the heart of Henri II), and the Four Cardinal Virtues (destined as the supporters of the reliquary of St. Geneviève). — Round the room from right to left: 260. *G. Pilon*, Bust of a child; 168. *French School* (16th cent.), Charles de Maigny (Paris, 1556); 258. Effigy, genii, and reliefs from the tomb of the wife of Chancellor René de Birague (see below); above, *229. *J. Goujon*, Descent from the Cross and the Evangelists, reliefs from the old rood-loft of St. Germain-l'Auxerrois (1541); 256. *G. Pilon*, Mater Dolorosa, in painted terracotta; 268. *B. Prieur*, Column, three bronze figures, and emblems from the tomb of Constable Anne de Montmorency (p. 399); 261. *G. Pilon*, Chimneypiece from the Château de Villeroy, with a bust of Henri II (227) by *J. Goujon;* 235. *Et. le Hongre*, Fragments of the mausoleum of the Cossé-Brissac family; *G. Pilon*, 253. Bust of Henri III, *257. Bronze statue of the Chancellor de Birague (d. 1583); 137. Statue of Admiral Philippe de Chabot (d. 1543); *230 (above), *J. Goujon*, Reliefs from the Fontaine des Innocents (p. 194). — At the third window: 270. *Jean Richier* (?), Daniel come to judgment (relief); 271. *Ligier Richier*, Infant Jesus; 162. *French School* (16th cent.), Nymphs awakened; *G. Pilon*, 241, 240. Faith and Strength (reliefs), 252. Bust of Charles IX, no number, Christ on the Mount of Olives. — At the second window: 266, 267. *B. Prieur*, Statues from the tomb of Constable Anne de Montmorency and his wife; 245. *G. Pilon*, Entombment (bronze relief). At the first window: 246. *G. Pilon*, Fragments of a pulpit, from the Grands-Augustins, Paris. — The —

Salle Michel-Ange (V), containing Italian sculptures of the 15-17th cent., is named from the marble statues of the two Fettered Slaves (*379, 380), by *Michael Angelo* (1475-1564), which were intended for the mausoleum of Pope Julius II., and were to represent

the Virtues fettered. The head of the older (and less beautiful) is unfinished.

'They writhe in a magnificent effort to burst their bonds. One of them, realising the uselessness of his struggles, throws his head back in despair, and closes his eyes. Nothing can be more sublime than this figure of impotent strength'. *(Th. Gautier.)*

These statues stand on the right and left of the entrance to the next room, which consists of a *Portal (329) of the 15th cent., removed from the Palazzo Stanga in Cremona, and executed by *Antonio da Rhò*. The reliefs represent scenes from the life of Hercules, the mythical founder of Cremona, and from that of Perseus; also the daughter of Herodias with the head of John the Baptist. — In front, to the left, *396. Bust of Filippo Strozzi, by *Benedetto da Maiano*. — In the middle of the room, 333. Marble fountain-basin from the château of Gaillon (p. 442), 308. Bronze bust of Michael Angelo, Italian works of the 16th century. By the second window, on a stand, *Head of Scipio, bas-relief (School of Verrocchio?).

By the entrance-wall, from right to left: 403. Bust of John the Baptist as a child, by *Mino da Fiesole;* 386. Julius Cæsar, bas-relief by *Donatello* (?); Six Virgins, by unknown artists of the 15-16th cent., and one (no number; above, to the left) by *Jac. Sansovino (Tatti);* 323 (centre of the wall), Circumcision, a wood-carving of the Venetian school of the 15th century. High up, *381. *Benvenuto Cellini*, the 'Nymph of Fontainebleau', executed in 1543 for a tympanum in the palace at Fontainebleau.

By the back-wall: 304. Jason, 354. Hercules slaying the Hydra, two bronze statues of the 16th cent.; 334. Equestrian figure in high-relief of Rob. Malatesta, captain-general of the papal forces (1484); 336, 337. Virgin and the Angel Gabriel, in wood (Florentine school of the end of the 14th cent.); 302, 302bis. Busts of a man and woman (15th cent.); Virgin in painted terracotta (medallion) attributed to *Andrea della Robbia;* two other Virgins, an Angel Gabriel (14th cent.), and a Pietà in high relief (15th cent.).

By the first window, 303. Romulus and Remus suckled by the wolf, an Italian work of the 16th century. — The highly interesting collection of early-Renaissance *Bronze-reliefs by the windows includes eight (414-421) by *Andrea Briosco*, surnamed *Riccio*, of Padua (1480-1532). Originally belonging to the tomb of Marcantonio della Torre, these reliefs illustrate the life and death of that celebrated physician in a thoroughly antique style. Here also are six bas-reliefs of the Virgin, three of which (399-401) are by *Mino da Fiesole*. At the second window: 310. Polychrome statue of a negro, after the antique (17th cent.); 395. Bronze medallion of Charles V, by *Leone Leoni* of Arezzo (?), and other medallions.

Salle Italienne (VI). 411bis. Virgin and Child, group in painted and gilded wood by *Jac. della Quercia (?);* left, 383. Bust of John the Baptist, by *Desiderio da Settignano* (not Donatello); 300. Funeral rites, high-relief in black stone, in imitation of the antique.

At the window: 351. Relief of a child, in the style of *Donatello;* fine ornamental sculptures, etc. At the sides, the Four Virtues, of the Italian School of the 14th century.

Salle della Robbia (VII). This room contains nearly 50 bas-reliefs, statues, and statuettes in terracotta by the *Della Robbia* and their school (Florence; 15th cent.) and also reliefs of the 12-15th centuries. To the right of the entrance, 407. Statue of Louis XII, by *Lor. da Mugiano* (head modern). To the left, 408. Friendship, by *P. P. Olivieri.* In the middle of the room, 464. St. Christopher, in painted and gilded wood, by *Vecchietta.* By the window to the left, Bust of Card. Medici, by *Bernini (?).* By the right wall, 368. Bust of Ferdinand I. of Aragon, King of Naples (1423-94). On a stand, *Madonna surrounded by angels, by *Agostino di Duccio.*

Salle des Antiquités Chrétiennes (XXXIX). Small bronzes, sarcophagi, reliefs, inscriptions, vases, lamps, and mosaics, chiefly of the 4th and 5th cent., found in S. France, Algeria, and Italy. — We return hence to the vestibule, through which we enter the —

Salle des Nouvelles Acquisitions (VIII), on the opposite side, where recent acquisitions are kept until their ultimate places are assigned to them. To the left, Sleeping Apostle, a work from French Flanders (end of the 15th cent.). In the centre: Madonna and Child (French School of the early 14th cent.); St. Matthew writing to the dictation of the angel, a relief of the French School (13th cent.); two carved columns from Coulombs near Chartres (12th cent.). By the main wall are statues in wood: *Eve (Franconian School, 16th cent.; perhaps by Veit Stoss); 30. Christ (12th cent.); Archangel Gabriel (Flemish School; middle of the 15th cent.); St. John (School of Touraine; 15th cent.); Madonnas (14-15th cent.); St. Geneviève, Christ praying (French School; 13th cent.). By the left wall: SS. Ann, Peter, and Susannah (early 16th cent.); Statues of Charles V and his wife Jeanne de Bourbon (14th cent.), from the Eglise des Célestins at Paris; three angels with instruments of the Passion (end of the 15th cent.). In the glass-case are sketch-models and statuettes of the 18th cent., by *Carpeaux*, *Barye*, etc. Virgin of the Annunciation, by *Tilmann Riemenschneider* (15-16th cent.). At the 1st window: Madonna, in wood (Rhenish School after 1450); St. Michael and the dragon, stone-relief (French school; 12th cent.); busts by *Deseine* (1791); bronze bust of Diderot, by *Pigalle*, etc.

The ***Collection of Modern Sculptures** (*Musée des Sculptures Modernes*; open at 12-30 or 1 p.m.), which forms a continuation of the Renaissance collection, comprises chiefly French works of the 17-19th centuries. It occupies the W. portion of the Vieux Louvre; entrance by the second door to the right of the Pavillon de l'Horloge (Pl. E).

Salle de Puget (II), named after *Pierre Puget* of Marseilles (1622-94), the most famous of the French artists of the 17th century. Among his works are, in the middle: 793. Hercules reposing (1660); 795. Perseus and Andromeda (1684); *794. Milo of Croton attacked by a lion, the most admired of his works (1682). Between them, 745. Two fine vases from St. Cloud (16th cent.). — On the wall to the left, 796. *Puget*, Diogenes and Alexander the Great, a bas-relief with masterly treatment of the vulgar types of the attendants; to the right, *552. *Coyzevox* (see below), Monument of Cardinal Mazarin. Near the door, *555. *Coyzevox*, Nymph with a shell. — By the window, 830. *Théodon*, Atlas; 517. *Buyster*, Statue of Marguerite de Crèvecœur, from her tomb. Between the windows, 754-757. *P. Legros*, Hermæ of the Seasons. By the 2nd window, 774. The large 'Vase de Marly', of the French school. 691, 692. *Girardon*, Bronze model and a foot of the equestrian statue erected to Louis XIV in the Place Vendôme in 1699. — By the next window, 831. *Théodon*, Phaethusa metamorphosed into a reed. — To the right: 487. *Fr. Anguier*, Monument of Jacques de Thou (d. 1617), President of the Parliament, with statues (488, 489) of his two wives, that to the right (489) attributed to *B. Prieur*; *702-704. *Sim. Gillain*, Louis XIII, Louis XIV as a child (the nose not of the characteristic type), Anne of Austria, bronzes from the old monument on the Pont au Change (p. 260). — By the window, 764. *J. L. Lemoyne*, Bust of Mansart; 659. *Desjardins*, Bust of Colbert. — The door on the left of the entrance leads to the —

Salle de Coyzevox (I), named after *Charles Antoine Coyzevox* (1640-1720), one of the ablest of the French portrait-sculptors (for his monument of Mazarin, see above). On the wall to the right, named from right to left: *Coyzevox*, 558. The Rhone, 561. Duchess of Burgundy (mother of Louis XV) as Diana, 556. Venus; busts. By the 2nd window: 560. Shepherd playing on the flute; 554. Le Brun; 559. Marie Serre, mother of the painter Rigaud. 841. *Warin*, Bust of Louis XIII (bronze); 660. *Desjardins*, Bust of Mignard. By the 1st window, *577. Condé (bronze); no number, Portrait of the artist. Between the windows, 686. Remains of the old monument to Henri IV on the Pont Neuf, by *P. Francheville* or *Franqueville*. On the side next the entrance: 491. *Mich. Anguier*, Amphitrite; 723. Sepulchral statue of the Duchess of Retz; 687. *R. Frémin*, Flora; 684. *Francheville*, David and Goliath; 486. *Fr. Anguier*, Jacques de Souvré; 701. *S. Guillain*, Charlotte de La Tremoïlle, Princess of Condé; 683. *Francheville*, Orpheus; 688. *Frémin*, Diana; 512. *Bourdin*, Amador de la Porte, 736. Bust of Richelieu. By the end-wall, *J. Sarazin*, Sepulchral monument of Cardinal de Bérulle. In the centre: 485. *Fr. Anguier*, Monument of Duc Henri de Longueville; 699, 700. *G. Guérin*, Effigies of the Duke and Duchess of La Vieuville. — From this room we pass through the Salle Puget to the —

Salle des Coustou (III), which is named in honour of the

brothers *Nicolas Coustou* (1658-1733) and *Guillaume Coustou* (1677-1746), and of the latter's son *Guillaume Coustou* (1716-77). In the centre, 548. *Nicolas Coustou*, Adonis resting from the fatigues of the chase (1710). To the left: 481. *L. S. Adam*, Lyric Poetry; *483, 484. *Allegrain*, Venus and Diana bathing; 672. *Falconet*, Music; 549. *Nic. Coustou*, Cæsar; 543. *Guillaume Coustou the Elder*, Marie Lesczinska of Poland, queen of Louis XV (1731); 520. Portrait bust by *Caffieri(?)*; no number, *Lemoyne*, Trudaine. By the first window, Bust of N. Coustou by *G. Coustou*. Between the windows, 781. *Pigalle*, Mercury fastening his sandals, a leaden statue formerly in the Luxembourg gardens. By the second window, busts: 519. *Caffieri*, Nivelle de la Chaussée, the poet; 785. *Pigalle*, Guérin, the surgeon; 675. *Falconet*, Cupid; 672. *Lemoyne*, Gabriel, the architect; 550. *Nic. Coustou*, Louis XV; 828. *Slodtz*, Hannibal. Above, on the wall, 653-658. *Martin Desjardins*, Six bas-reliefs in bronze from the pedestal of the statue of Louis XIV formerly in the Place des Victoires. — Then the —

Salle de Houdon (IV), dedicated chiefly to *Antoine Houdon* (Versailles, 1741-1828). By *Houdon*, in the centre of the room, *716. Bronze statue of the nude Diana, executed first in marble for the Empress Catherine II. of Russia (1781). — To the right of the entrance, 782. *Pigalle*, Love and Friendship. In a niche, 509. *Bouchardon*, Cupid carving a bow out of the club of Hercules; no numbers, *Houdon*, *Original plaster models of busts of Mme. Houdon and Sabine Houdon; 837. *Vassé*, 515. *Broche*, Sepulchral statues; 681. *Francin* (after Houdon), Bust of Gluck. — 783. *Pigalle*, Bust of Maurice, Marshal de Saxe; *Pajou*, *775. Bacchante, 772. Marie Lesczinska as Charity; 507. *Bouchardon*, Copy of the Barberini Faun; *778. *Houdon*, Marble bust of Voltaire. — *Houdon*, *Busts of Lavoisier, Washington (715), Rousseau (bronze, 711), Abbé Aubert (710), Mirabeau (717), Duquesnoy, Buffon (719), Diderot (708), Franklin (713), and Voltaire (bronze, 712). — 773. *Pajou*, Bust of Buffon (773). No number, *Falconet*, Terracotta study (portrait). By the window, no numbers, *Houdon*, *Busts of Louise and Alexandre Brongniart (terracotta). Opposite the window, 511. *Bouchardon*, Model of the statue of Louis XV that stood in the Place de la Concorde, in bronze.

The Salle de Chaudet (V) is mainly occupied with works of the end of the 18th and beginning of the 19th cent., when the ancient classical style was revived. To the left: 801. *Roland*, Bust of Suvée, the painter (terracotta); 805. *Roman*, Innocence; 803. *Roland*, Homer; 648. *Debay*, Mercury; *Pajou*, Bust of Lemoyne; 538. *Cortot*, Daphnis and Chloe; 650. *Delaistre*, Cupid and Psyche; 804. *Roman*, Nisus and Euryalus. In the centre: 503. *Bosio*, Aristæus, god of gardens; 651. *Deseine*, Mucius Scævola; *524. *Canova*, Cupid and Psyche; 748. *Julien*, Ganymede; 533. *Chaudet*, The young Œdipus rescued by the shepherd Phorbas. — Round the hall, as we return:

Cortot, 539. Soldier of Marathon, 540. Victory (bronze); 514. *Bridan*, Epaminondas; *523. *Canova*, Cupid and Psyche. By the window, 667. *Dupaty*, Biblis changed into a fountain; *Chaudet*, *534. Cupid with a butterfly, 536. Bust of Napoleon I. (bronze); *Giraud*, 697. Design for a monument (wax), 696. Dog; *Chinard*, Bust; 506. *Bosio*, the Nymph Salmacis; 817. *Ruxthiel*, Psyche borne by Zephyr; 504. *Bosio*, Hyacinthus. — To the right of the door: no number, *Lucas de Montigny*, Bust of Mirabeau; *777. *Pajou*, Psyche abandoned; 802. *Roland*, Bust of Pajou; 760. *Lemire*, Cupid stringing his bow; 750. *P. Julien*, Amalthea; 537. *Clodion*, Bacchante.

The Salle de Rude (VI), named after the sculptor *François Rude* (1784-1855), continues the series of works of the 19th century. By the entrance are medallions by *David d'Angers*. From right to left: 678. *Foyatier*, Spartacus; no numbers, *David d'Angers*, Arago, Cuvier, *Duseigneur*, Orlando Furioso; above, *Préault*, Virgil and Dante (bronze medallions); *Pradier*, Son of Niobe; 814. *Rude*, Crucifixion; 806. *Roman*, Cato of Utica (finished by *Rude*); no number, *David d'Angers*, Béranger; 746. *Jaley*, Prayer; *Rude*, *811. Maurice, Marshal de Saxe, 815. Napoleon I. awakening to immortality (model for the monument at Fixin); 747. *Jaley*, Louis XI; *Rude*, Head of Monge (model for the monument at Beaune); 566. *David d'Angers*, Philopœmen; no number, by the 1st window, *Barye*, Tiger and crocodile; 787. *Pradier*, Psyche; 800. *Ramey*, Theseus and the Minotaur; 770. *Nanteuil*, Eurydice; 495. *Barye*, Jaguar and hare; 567bis. *David d'Angers*, Child with grapes; *Rude*, *813. Joan of Arc, 816. Bust of Mme. Cabet. In the centre: no number, *Pradier*, Atalanta's toilet; *494. *Barye*, Centaur and Lapith; *Rude*, 810. Mercury (bronze), no number, *Young Neapolitan fisher.

Salle de Carpeaux (VII). From left to right: *670. *Duret*, Fisherman dancing the tarantella, bronze; *529. *Carpeaux*, Dance, model of the group at the Opera (p. 79); 671. *Duret*, Neapolitan improvisatore, bronze; no number, *Clésinger*, Bust of Mme. Sabatier; *Jouffroy*, The first secret; 778. *Perraud*, Childhood of Bacchus. No numbers, *Schoenewerk*, Girl at a fountain; *P. Cabet*, After the bath; *Dumont*, Genius of Liberty, a model of that on the July Column (p. 181); *Perraud*, Farewell (a large relief); 2nd window on the right, *Pradier*, Sappho; *Foyatier*, Siesta; *Feugère des Forts*, Dead Abel. In the centre, *531. *Carpeaux*, Four quarters of the globe supporting the sphere, model of the group on the Fontaine de l'Observatoire (p. 326). To the left and right, *Carpeaux*, *Flora (on loan); *Degeorge*, Infancy of Aristotle. Excellent busts on the walls, mostly by *Carpeaux:* *Princess Mathilde Bonaparte, Dumas, Laborde, Napoleon III., Giraud, Ed. André; also, Ugolino, a bronze statue originally in the Jardin des Tuileries.

To reach the *Picture Gallery* hence we turn to the right on leaving and pass through the first pavilion to the principal entrance of the New Louvre, or we ascend the Escalier Henri II (p. 116), to the left in the pavilion.

B. FIRST FLOOR.

The most important collection on the first floor of the Louvre is the *Picture Gallery*, which occupies nearly the whole of the S. connecting gallery between the Old Louvre and the Tuileries *(Galerie du Bord de l'Eau)*, together with the whole of the inner gallery of the New Louvre parallel to it, and also several saloons in the Old Louvre. — The first floor of the Old Louvre also contains the *Ancient Bronzes* (p. 152), the *Furniture of the 17th and 18th Cent.* (p. 153), the *Drawings* (p. 155), the *Mediaeval, Renaissance, and Modern Works of Art* (p. 156), the *Ancient Vases* and the *Smaller Asiatic and Egyptian Antiquities* (pp. 158, 160), the *Jewels* (p. 149), and the *Gems, Enamels, and Gold and Silver Plate* (p. 147).

The PRINCIPAL ENTRANCE to the first floor is by the *Pavillon Denon* (p. 95, where sticks, etc., may be left), whence the *Escalier Daru* ascends to the pictnre-gallery.

Those who wish may ascend the *Escalier Henri II* (comp. p. 105), in the *Pavillon Sully* or *Pavillon de l'Horloge* (to the W. of the court; C on the Plan), whence they proceed to the right to the Collection La Caze (p. 151), or to the left to the Ancient Bronzes (p. 152) and the Furniture (p. 153).

The ESCALIER DARU is covered by a cupola adorned with allegorical mosaics representing the principal civilised races of antiquity and the Renaissance, and with medallions of celebrated artists, after *Lenepveu*.

The staircase-landings are occupied by a *Collection of Casts* of sculptures excavated at Delphi and Delos by the Ecole Française of Athens (1892-98): Friezes from the treasuries of the Sikyonians and the Cnidians; two Apollos in the archaic style; an Antinous; a replica of the Diadumenos of Polycletus; the curious Sphinx of Naxos; two heads of Caryatides; very interesting capitals, etc.

On the top landing: *2369. *Nike of Samothrace*, on a pedestal representing the prow of a trireme. This figure, found in the island of Samothrace in 1863, was originally erected in memory of a naval victory won by Demetrius Poliorcetes about 305 B.C. The much mutilated statue represents the goddess on the prow of a vessel, in the act of sounding the signal for battle upon her trumpet. In dignity of conception and in the masterly handling of the voluminous drapery, this sculpture is perhaps the finest extant work of early-Hellenistic art. — In front of the door on the right, Victorious Charioteer, a votive offering of Polyzalos, cast from a bronze statue found at Delphi (B. C. 478-472).

Thence we may either enter a rotunda (p. 146) by the door to the left of the Nike, passing thence into the Saloon of Antique Jewelry (p. 149), opposite; or we may pass through the Galerie d'Apollon (p. 146), on the right, at the end of which is the Salon Carré (p. 121). — The usual order is to begin at the colonnaded vestibule (door on the right).

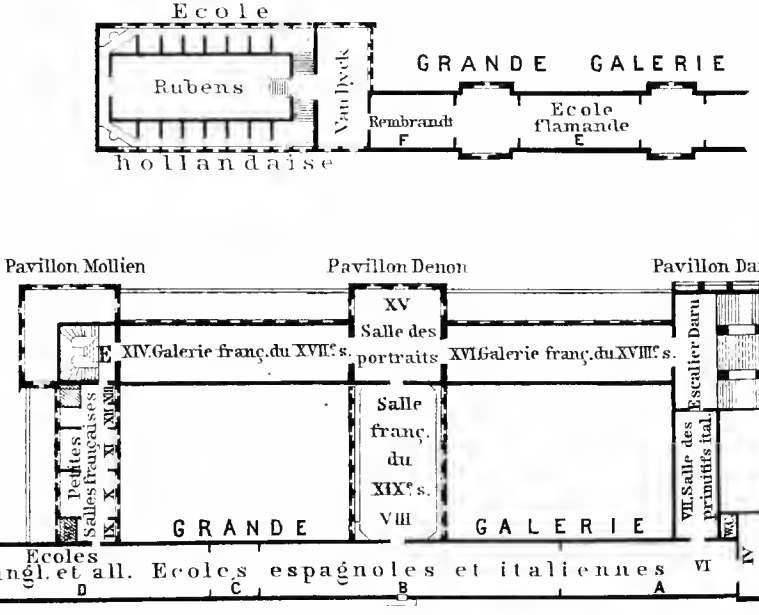
This *Vestibule* formed part of a staircase removed when the Louvre was extended. Its ceiling is painted by *Meynier:* France as Minerva receiving

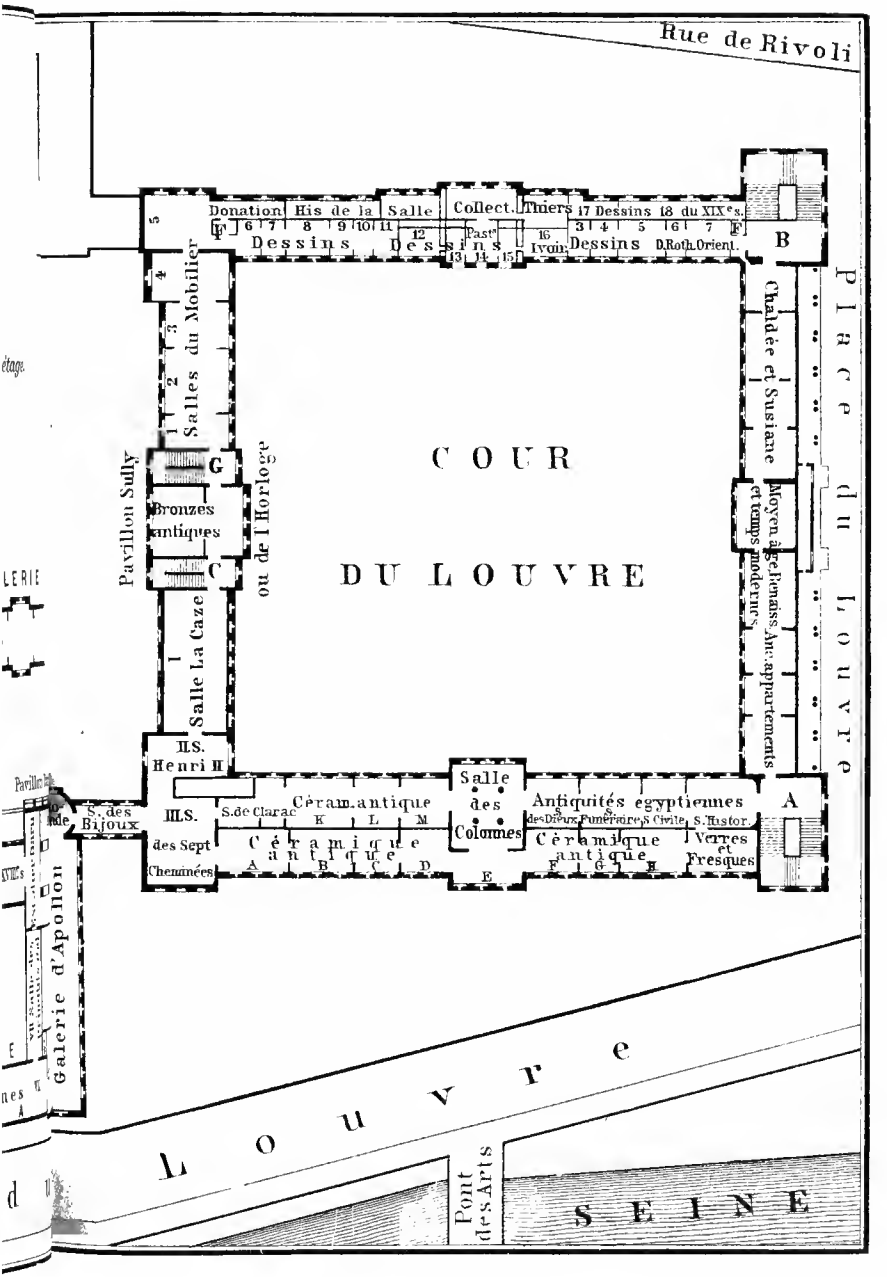
MUSÉES DU LOUVRE

0 10 20 30 40 50 Mètres

PREMIER ÉTAGE

A. *Escalier du musée égyptien.*
B. *Escalier du musée assyrien.*
C. *Escalier Henri II.*
D. *Entrées principales.*
E. *Escalier Mollien.*
F. *Petits escaliers du 2e étage.*
G. *Grand escalier du 2e étage.*





Rue de Rivoli
Donation
His de la
Salle
Collect.
Thiers
17 Dessins 18 du XIXes.
Dessins
Dessins
Dessins
D.Roth.Orient.
Salles du Mobilier
Pavillon Sully
Bronzes antiques
ou de l'Horloge
Salle La Caze
COUR
DU LOUVRE
Chaldée et Susiane
Moyen âge Renaiss. Anc. appartements et temps modernes
Place du Louvre
Henri II
S. des Bijoux
III.S. des Sept Cheminées
S.de Clarac
Céram. antique
Céramique antique
Salle des Colonnes
Antiquités egyptiennes
Céramique antique
Verres et Fresques
Galerie d'Apollon
Louvre
Pont des Arts
SEINE

homage from the Fine Arts. — *Photographs* of the pictures, drawings, and sculptures, by Braun (p. 52), are sold in this vestibule.

The next room, the *Salle Duchâtel* (p. 121), is the beginning of the picture-gallery.

**Picture Gallery.

Catalogue Sommaire for the entire musée (1903; 1 fr. 20 c.), on sale in the Galerie d'Apollon (p. 146), etc.

The *Picture Gallery* of the Louvre comprises about 3000 works, almost every school being represented by numerous masterpieces. There are indeed some masters whose acquaintance can be satisfactorily made in the Louvre alone. We recommend the visitor to read the following general review of the most important works, as well as the various incidental notices of particular pictures by the late Sir Joseph Crowe and other distinguished authorities, before proceeding to view the gallery itself.

Most visitors to the Louvre will of course be chiefly interested in the ITALIAN PAINTERS. The works of the 14-15th cent. are all recent acquisitions. Those of the Florentine School first attract our notice. The gallery possesses one authentic work of *Cimabue* (No. 1260) and one of *Giotto* (No. 1312). An excellent example of the tender and saintly style of *Fra Angelico da Fiesole* is his Coronation of Mary (No. 1290), while *Benozzo Gozzoli's* Glory of St. Thomas Aquinas (No. 1319) affords an instance of the persistence with which the artists of that age clung to mediæval ideas. *Fra Filippo Lippi* is admirably represented by a Madonna and Child (No. 1344); and *Domenico Ghirlandaio* by his powerfully conceived Visitation, of the year 1491 (No. 1321). *Sandro Botticelli* is worthily illustrated by a charming Madonna of his early period (No. 1296) and by the noble frescoes from the Villa Lemmi (Nos. 1297, 1298). The Madonna (No. 1263) of *Lorenzo di Credi*, Verrocchio's great pupil, is regarded as his masterpiece. The authenticity of *Piero della Francesca's* Madonna (No. 1300b) is contested. The strong and tonic art of his pupil, *Luca Signorelli*, the foremost painter of the Tuscan-Umbrian school, may, perhaps, be almost better studied in the small but luminous Nativity of the Virgin (No. 1525) and in the fragment of a large composition (No. 1527) than in the Adoration of the Magi (No. 1526), which is a work of his old age. — *Perugino*, the chief master of the Umbrian school, is well represented by an important early work, a round picture of the Madonna with SS. Rose and Catharine (No. 1564), by the Conflict between Cupid and Chastity (1505; No. 1567), by the St. Sebastian from the Sciarra Gallery (No. 1566 a), and by several other works. — The Louvre also possesses several important creations of *Andrea Mantegna*, a master of Upper Italy: Mt. Parnassus (No. 1375) is perhaps the most harmonious of these, but the Victory of Minerva, the Madonna della Vittoria, and the small Crucifixion (Nos. 1376.

1374, 1373) deserve careful stndy. — The evolution of Venetian painting may be traced in the San Giovanni Capistrano and St. Bernard of *Bart. Vivarini* and *Crivelli* (Nos. 1607, 1268), the ably individnalized Condottiere of *Antonello da Messina* (No. 1134), the fine donble-portrait of *Giovanni Bellini* (No. 1156), the Preaching of St. Stephen of *Carpaccio* (No. 1211), and the Madonna of *Cima da Conegliano* (No. 1259), with its magnificent Alpine landscape. — Among the Ferrarese works we note the realistic bnt deeply felt Pietà of *Cosimo Tura* (No. 1556) and the Court of the Muses by *Lorenzo Costa* (No. 1261).

In pictnres of the great Italian masters of the 16th cent. ('Cinquecento') the Louvre is richer than any other gallery on this side of the Alps. Many of these were acquired by Francis I. In the first place stands *Leonardo da Vinci*, who spent the latter years of his life in France (1516-19). It is true that the authenticity of some of the works attributed to him here is contested. The small Annunciation of his early period (No. 1602a) is one of these. Others are the 'Vierge aux Rochers' (No. 1599), which many critics hold to be a copy, executed under the artist's supervision, of the pictnre in London, and the portrait known as 'La Belle Ferronnière' (No. 1600), but there is a growing tendency to hold all these works genuine. The vigorous St. Anna (No. 1598), which long passed for a cartoon executed by a pupil, dates from Leonardo's second sojourn in Florence. The great work of Leonardo in the Louvre is, however, his Mona Lisa (No. 1601), the most celebrated female portrait in the world, the sphinx-like smile of which has exercised the wits of generations of poets and artists and still fascinates in spite of the darkened condition of the canvas. A characteristic illustration of the state of religion in Leonardo's time is afforded by the fact that he has used the same model, and almost in the same attitude, for John the Baptist and for Bacchus (Nos. 1597, 1602). — Among the nnmerous excellent pictures of Leonardo's school, *Boltraffio's* Madonna of the Casio family (No. 1169) and the works of *Bernardino Luini* (frescoes in the Salle Duchâtel) and *Andrea Solario* (Nos. 1530-33) merit especial attention.

No gallery in Europe is so amply supplied with works of *Raphael* as the Lonvre, nor affords such an opportunity for studying the various phases of his development. To his earlier period, before he had shaken off the influence of Perugino's school, belong the charming little pictures of St. George and St. Michael (Nos. 1503, 1502); the latter is even thought to date from his initial stage with Timoteo Viti. A gem of his Florentine period is the 'Belle Jardinière', painted in 1507 (No. 1496). The expression of maternal joy, the prevailing characteristic of his numerous Madonnas, is here most happily rendered. To his early Roman period belongs the 'Vierge au Voile' (No. 1497). His best period is illustrated by the portrait of Connt Castiglione (No. 1505), painted in 1516. The Holy Family (No. 1498)

and the large St. Michael conquering Satan (1518; No. 1504) belong to Raphael's last period, when he aspired to rival Michael Angelo in dramatic conception, relying for his colour-effects on violent contrasts. These two works, however, were executed with considerable haste and with the help of pupils. The famous portrait of the beautiful Johanna of Aragon (No. 1507) appears to have been chiefly executed by Giulio Romano. — *Andrea del Sarto* and *Fra Bartolomeo* are well represented, the former especially by his celebrated Caritas (No. 1514), the latter by a large Holy Family (No. 1154).

Correggio is seen at the Louvre in two works only, but both of these are fine: the Marriage of St. Catharine (No. 1117) and Jupiter and Antiope (No. 1118).

Of all the great masters *Titian* is, perhaps, the most brilliantly represented in the Louvre. The religious scenes are the most important. The Madonna with the rabbit and the Rest on the Flight into Egypt (Nos. 1578, 1580) reveal the artist as a sympathetic delineator of domestic idylls. The Christ at Emmans (No. 1581), in the genre style, is full of life, while the Entombment (No. 1584), perfect alike in lighting and colouring, in grouping and action, and the imposing Christ crowned with thorns (No. 1583) are full of the most effective and dramatic pathos. A work over which the master has shed a radiant poetic halo is the Jupiter and Antiope (No. 1587). The landscape in the background here is very fine; while in the St. Jerome (No. 1585) the landscape, with its solemn and effective lighting, has practically become the most important element in the composition. But to appreciate fully the genius of Titian, the portraits by him must also be considered, *e.g.* the picture known as Titian and his Mistress (No. 1590), representing Alfonso of Ferrara and Laura de' Dianti. One of Titian's most curious character-studies is the Portrait of Francis I. (No. 1588). The Young man with the glove (No. 1592, 'L'homme au gant') is another excellent portrait. That of Alfonso d'Avalos, Marchese del Vasto, the famous general of Charles V. (No. 1589), is allegorical in treatment. — *Palma Vecchio* is represented by a fine Adoration of the Magi (No. 1399). An injustice would be done to *Giorgione* if we judged him by the Rustic Festival (No. 1136), highly as this work has been praised. — For the study of *Paolo Veronese* the Louvre is second only to Venice, though several of the thirteen canvases attributed to him in the former are certainly by pupils. His large banqueting scenes and his admirable Christ at Emmaus (No. 1196) greatly influenced the work of Delacroix.

The renown of the SPANISH pictures in the Louvre had its origin in a time when Spain was seldom visited by travellers, and when the treasures which Madrid and Seville possessed were known only in limited circles. However, the Louvre still contains more Spanish works than any other gallery out of Spain. Justi maintains that the small sketch (No. 1734) of thirteen figures and the portrait of the

Infanta Margaret (No. 1731) are the only genuine examples of *Velazquez* in the Louvre, but the portrait of the Infante (No. 1735) from the La Caze collection is probably authentic also. *Murillo*, on the other hand, is splendidly represented. The most famous of his works in this collection is the 'Conception' (No. 1709), while the brilliant Nativity of the Virgin (No. 1710), the 'Cuisine des Anges' (No. 1716), and the Beggar Boy (No. 1717) are also admirable specimens of his power. *Ribera* and *Zurbaran* are well represented. Among the recent acquisitions are the Portrait of Ferdinand of Aragon, by *Domenico Theotocopuli (el Greco)*, and two portraits (Nos. 1705a, 1705b) by *Goya*, the greatest of the Spanish realists of the early 19th cent., who was previously represented by a single canvas only (No. 1704).

The Louvre is unusually rich in paintings of the Flemish School, mainly of its later period. Among the earlier works the most noteworthy is *Jan van Eyck's* Madonna revered by the Chancellor Rollin (No. 1986). With this may be ranked *Memling's* large Madonna in the Duchâtel Collection (No. 2026), a Descent from the Cross by *Rogier van der Weyden* (No. 2196), and the Banker and his wife (No. 2029) and the Madonna (No. 2030a) by *Quinten Matsys*. — The late-Flemish school is magnificently represented by *Rubens*, by whose brush the gallery possesses 21 large scenes from the life of Marie de Médicis (p. 133). These large decorative works are remarkable for their richness of colouring, their lifelike vigour, and their strangely effective combination of allegory and realism. The other pictures by Rubens, though somewhat inferior to those at Antwerp, Munich, and Vienna, afford ample opportunity for a study of the great painter. The broad humour of his Flemish Fair (No. 2115) exhibits him to us in an entirely new light. — The large and splendid portrait of Charles I. of England (No. 1967) and that of Francisco de Moncada (1971) are the best of the many fine works of *Van Dyck* which the Louvre possesses. — The collection of 34 pictures by the ever-green *David Teniers*, on whom Louis XIV looked with contempt, stigmatizing his works as daubs ('ôtez-moi tous ces magots'), now forms one of the chief boasts of the gallery. More than half of them were presented by La Caze (p. 151) in 1869. — *Snyders* and *Jordaens* are also well represented.

The Dutch Masters of the 17th cent. can be thoroughly appreciated only on their native soil, but the Louvre gallery possesses good specimens of the handiwork of all the most celebrated. *Rembrandt* contributes no fewer than twenty works. The best of the religious paintings are the Christ at Emmaus (No. 2539; of striking power) and the Angel and Tobias (No. 2536), a work of marvellous poetry and unexcelled in lighting and harmony of motion. The two Philosophers and the 'Carpenter's Family' (Nos. 2540-42) are charming interiors; the Bathsheba (No. 2549) is an excellent though realistic female study. The portraits are chiefly of his later period,

the most effective being, perhaps, that of himself, painted in 1660 (No. 2555). The portraits of a young man and young woman (Nos. 2545, 2547) are admirable examples of his later period. — The vigorous brush-work of *Frans Hals* is illustrated in his portraits of the Beresteyn family (Nos. 2386-88), the portrait of Descartes (No. 2383), and the Laughing Girl (No. 2384). *Van der Helst* also is well represented by his Guild Masters (No. 2394). — The most famous of the small genre pictures are *Terburg's* Officer and Girl (No. 2587), *Metsu's* Officer saluting a lady, *Dou's* Woman with the dropsy (No. 2348) and Village grocer (No. 2350), *Jan Steen's* Tavern Festival (No. 2578), *A. van Ostade's* Schoolmaster (No. 2496), and an Interior by *P. de Hoogh* (No. 2414). — The bequest of Baron Rothschild in 1904 added several magnificent landscapes by *J. van Ruysdael* and *Hobbema* to those already in the Louvre. *Salamon Ruysdael*, on the other hand, has not been worthily represented until quite recently.

The only EARLY GERMAN painter adequately represented in the Louvre is *Holbein*, the best of whose eight portraits are those of Kratzer the astronomer (No. 2713), Erasmus (No. 2715), Abp. Warham of Canterbury (No. 2714), and Anne of Cleves (No. 2718).

There are but twenty BRITISH PICTURES in the Louvre. The attentive student of the landscapes of *Wilson*, *Gainsborough*, *Constable*, and *Bonington*, and of the portraits of *Raeburn*, *Hoppner*, and *Lawrence*, may nevertheless form an idea of the singular rôle played by this school as in some measure the connecting link between French art of the 18th cent. and the school of 1830.

Our notes on the FRENCH SCHOOL will be found in the Introduction (p. xxxiii).

From the Vestibule (p. 116), which is reached by the Escalier Daru, we enter (opposite) the —

Salle Duchâtel, or SALLE V., with a ceiling-painting (Apotheosis of the great French artists), by *Meynier*. In this room are several frescoes of *Bernardino Luini*, transferred to canvas: 1357, 1358. Two boys with vine-foliage (more probably by *Bart. Suardi*, surnamed *Bramantino*), 1359. Nativity, *1360. Adoration of the Magi, *1361. Christ pronouncing a blessing. Here also are the paintings bequeathed by the Comtesse Duchâtel: 421. *Ingres*, Œdipus solving the riddle of the Sphinx (1808); *422. *Ingres*, The Spring, the artist's masterpiece, finished in 1856; *2026. *Memling*, Madonna and Child, with the donors; *2480, *2481. *Ant. Moro (Sir Anthony More)*, Portraits. In the radiating stands are drawings by Italian masters, from the His de la Salle Collection (p. 155). — On our first visit to the gallery it is, however, advisable to traverse the Salle Duchâtel without stopping and begin our inspection with the —

***Salon Carré**, or SALLE IV, which contains the chief works of the Italian, particularly of the Venetian, School and a few celebrated

masterpieces of other schools.† The ceiling is richly sculptured by *Simart.*

To the right of the entrance: 1136. *Giorgione (Barbarelli)*, Rustic festival: very charming from the depth and warmth of the colouring, the golden glow of the flesh tones, and the rich treatment of the landscape, in spite of its having been freely retouched. *1505. *Raphael*, Portrait of Count Baldassare Castiglione (who wrote a poem on this picture), painted about 1516, with masterly management of the colour. — **1117. *Correggio (Allegri)*, Betrothal of St. Catharine of Alexandria; 'so beautiful are the faces that they seem to have been painted in Paradise', says Vasari.

**1601. *Leonardo da Vinci*, Portrait of Mona (Madonna) Lisa, wife of the painter's friend Fr. del Giocondo of Florence, and hence known as 'La Gioconda'. Leonardo worked four years on this painting and then left it unfinished.

*1589. *Titian*, Allegory painted for Alfonso d'Avalos, Marchese del Vasto (d. 1546), representing that general taking leave of his wife, sister of Johanna of Aragon, when summoned by the emperor to Vienna in 1532 to fight against the Turks.

*1731. *Velazquez*, Infanta Mary Margaret, afterwards wife of Leopold I. of Austria. — *1190. *Paolo Veronese*, Holy Family.

Above: *1193. *Paolo Veronese*, Christ in the house of Simon the Pharisee, painted in 1570-75. — *1464. *Tintoretto (Jac. Robusti)*, Susannah and the Elders. — Above, 1221. *Annibale Carracci*, Pietà.

*1498. *Raphael*, 'Holy Family of Francis I.' (painted at Rome in 1518).

Above, 1453. *Guido Reni*, Hercules and Achelous.

*741. *N. Poussin*, Diogenes throwing away his bowl, a serene and luminous composition. Above, 1427. *Jac. da Ponte (Bassano)*, Descent from the Cross. — 1673. *Venetian School (16th cent.)*, Portrait.

**1496. *Raphael*, Madonna and Child with St. John, usually called 'La Belle Jardinière'; Florence, 1507.

1644. *Italian School (16th cent.)*, Portrait of a youth, which has been attributed successively to Raphael, Francia, Ghirlandaio, Franciabigio, Bugiardini, and Albertinelli. — Above, 437. *Jouvenet ('le Grand')*, Descent from the Cross (1697). Above the door: 1150. *Barocci*, Virgin enthroned.

*1598. *Leonardo da Vinci*, Madonna and Infant Christ with St. Anne.

This cartoon was brought to France by Leonardo and was probably executed by himself. It, however, afterwards found its way back to Italy, where Richelieu bought it in 1629. The drapery of the Madonna has lost its colour. — There are several sketches for this picture at Windsor.

Above, 1453. *Guido Reni*, Hercules on the funeral pyre.

On the next wall: 1179. *Paris Bordone*, Portrait.

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† A list of the artists with their dates, etc., will be found at p. 447.

*1590. *Titian*, 'La Maîtresse du Titien', a girl at a toilet-table, with a man behind her with two mirrors, probably Laura de' Dianti and Duke Alfonso of Ferrara, painted shortly after 1520.

'The light is concentrated with unusual force upon the face and bust of the girl, whilst the form and features of the man are lost in darkness. We pass with surprising rapidity from the most delicate silvery gradations of sunlit flesh and drapery to the mysterious depth of an almost unfathomable gloom, and we stand before a modelled balance of light and shade that recalls Da Vinci, entranced by a chord of tonic harmony as sweet and as thrilling as was ever struck by any artist of the Venetian school.' *C. & C.*

*743. *N. Poussin*, Portrait of the artist. Above, 1143. *Guercino (Barbieri)*, Patron-saints of Modena.

**1192. *Paolo Veronese*, Marriage at Cana, finished in 1563, a perfect 'symphony in colours'. This is the largest picture in the collection, being 32 ft. long and 21 ft. high, and occupies nearly the whole S. wall.

In all probability it celebrates the marriage of Eleanor of Austria to William Gonzaga in 1561. Hence the numerous portraits, the identity of which has been much canvassed. The musicians are portraits of Venetian painters of the day. Paolo Veronese himself, in white, plays on the viol, behind him Tintoretto with a similar instrument, on the other side Titian with a bass-viol, and the elder Bassano with a flute.

*1592. *Titian*, Young man in black, holding a glove, or 'L'Homme au Gant', an admirable portrait of his middle period (comp. p. 119); 1354. *B. Luini*, Infant Christ asleep. *1588. *Titian*, Portrait of Francis I. of France, painted from a medal, and yet reproducing the characteristically quaint features and royal bearing of that monarch. Above, 1219. *Annibale Carracci*, The Madonna appearing to St. Luke and St. Catharine.

*1504. *Raphael*, St. Michael the conqueror of Satan, painted in 1518; a work of sublime poetical character. Above, 1457. *Guido Reni*, Hercules and the Lernæan hydra.

Above the door to the Galerie d'Apollon (p. 146): 1242. After *Pontormo (Jacopo Carrucci)*, Visitation.

**1584. *Titian*, Entombment of Christ, a picture of marvellous effectiveness, painted for the Duke of Mantua about 1523.

Above, *1198. *Paolo Veronese*, Jupiter hurling thunderbolts against the Crimes, once a ceiling-painting in the assembly-hall of the Council of Ten in the Doges' Palace at Venice.

To the left, *1583. *Titian*, Christ crowned with thorns, painted about 1560. Above, 1538. *L. Spada*, Concert.

*1118. *Correggio*, Antiope and Jupiter disguised as a satyr, painted about 1518 for the Duchess of Mantua. Above, 1454. *Guido Reni*, Dejaneira carried off by the Centaur Nessus. — Over the entrance to the Salle Duchâtel: 723. *Nic. Poussin*, St. Francis Xavier resuscitating a dead woman in Japan (1641).

We may now pass through the door nearly opposite and enter the Grande Galerie (p. 125); but in order to obtain a better chrono-

logical snrvey of the Italian School, it is advisable to visit next the so-called Salle des Primitifs, the first saloon on the right.

The **Salle des Primitifs Italiens**, or SALLE VII, also called *Salle des Sept Mètres* (comp. the Plan, p. 116), contains chiefly pictnres by Florentine masters of the 14th and 15th centnries.

To the right of the entrance: 1566. *Perugino (Pietro Vanucci)*, St. Panl. — Right wall: 1323. *Benedetto Ghirlandaio*, Christ on the way to Golgotha; *1263. *Lorenzo di Credi*, Madonna and Child with saints; 1528. *School of Signorelli*, Madonna and Child; 1482. *Cosimo Rosselli* (?), Madonna enthroned; *Luca Signorelli*, *1527. Fragment of a larger composition, 1525. Nativity of the Virgin; 1661. *Florentine School (15th cent.)*, Madonna and saints; 1415 and (farther on) 1414. *Francesco Pesello (Pesellino;* more probably by *Fiorenzo di Lorenzo ?)*, Resurrection of Christ, SS. Cosmas and Damian, St. Francis receiving the stigmata.

*1319. *Benozzo Gozzoli*, Triumph of St. Thomas Aqninas.

Above is Christ, with Paul, Moses, and the Evangelists. In the centre of the glory, St. Thomas Aquinas between Aristotle and Plato; at his feet, overwhelmed by his eloquence, is Guillaume de St. Amour, a professor of the Sorbonne and an opponent of the mendicant orders; below, assembly at Anagni, with Pope Alexander IV.

Fra Giovanni Angelico da Fiesole, *1290. Coronation of Mary, with predella, 'the colouring worthy of an angel's hand' (Vasari), 1291. Beheading of John the Baptist, 1293. Martyrdom of SS. Cosmas and Damian; above, 1348. *Lorenzo Monaco*, SS. Laurence, Agnes, and Margaret (triptych); 1422bis. *Vittore Pisano*, A princess of the house of Este; 1279. *Gentile da Fabriano* (more probably by *Jac. Bellini* after Ricci), Madonna with Pandolfo Malatesta; 1278. *Gentile da Fabriano*, Presentation in the Temple; *1383. *Simone Martini*, called *Memmi*, Christ on the way to Golgotha.

On the wall at the end (the door, sometimes closed, gives on the Escalier Daru and the French rooms on the left, p. 144): 1151. *Bartolo* (Sienese painter), Presentation in the Temple; 1302. *Taddeo Gaddi*, Beheading of John the Baptist, Mt. Calvary, Christ and Judas Iscariot, and Death of a martyr (triptych); *1260. *Cimabue*, Madonna and angels, from San Francesco at Pisa (freely restored); *1312. *Giotto*, St. Francis of Assisi receiving the stigmata; below, Vision of Innocent III., the same pope confirming the statutes of the order of St. Francis, and St. Francis preaching to the birds: a genuine, signed picture, painted for San Francesco at Pisa.

On the left wall: 1301. *Taddeo Gaddi*, Annunciation; no numbers, *Lorenzo Monaco*, Christ at Gethsemane, Holy women at the tomb. Farther on, five interesting works of the *School of Giotto*. Then: 1345. *School of Fra Filippo Lippi*, Virgin and Child; 1273. *Paolo di Dono* (called *P. Uccello*), Battle of San Romano in 1432; no number, *Florentine School (15th cent.)*, Virgin and angels; *1272. *Paolo Uccello*, Portraits of Giotto, Uccello, Donatello, Manetti, and Brnnelleschi; 1658. *Florentine School (15th cent.)*, St. Jerome; *Fra*

Filippo Lippi, *1344. Madonna and Child with two sainted abbots, *1343. Nativity (studio-piece?); 1643a. *Florentine School*, Esther and Ahasuerus; 1300a (b in the catalogue), *Piero della Francesca* (?perhaps *Alessio Baldovinetti*), Madonna; *Domenico Ghirlandaio*, *1321. Visitation, a powerful work (1491), *1322. Portraits of an old man and a boy. — 1367a. *Bastiano Mainardi*, Madonna; *1296. *Sandro Botticelli*, Madonna with the Child and John the Baptist (a fine youthful work). — 1300a. *School of Botticelli*, Madonna and Child; 1367. *Mainardi*, Madonna and Child. — Above, 1663a. *North Italian School*, Portrait.

On the entrance-wall: 1295. *Botticelli*, The Magnificat. Above the door: 1512. *Lo Spagna* (? not Raphael), God the Father and two angels, fresco removed from the Villa Magliana near Rome.

The **Grande Galerie**, or Room VI (comp. Plan, p. 96), is divided into six bays ('Travées') marked A, B, C, D, E, F on the dividing arches. It contains the remaining works of the ITALIAN SCHOOLS, and also the SPANISH, BRITISH, GERMAN, and part of the FLEMISH pictures, and the pictures by Rembrandt.

BAY A: ITALIANS (continued).

To the right: 1274. *Florentine School*, St. John the Baptist; 1372. *Giannicola di Paolo Manni*, Holy Family; *Perugino*, 1567. Conflict between Cupid and Chastity (see below, No. 1261), 1565. Holy Family; *Francesco Francia (Raibolini)*, *1436. Crucifixion, 1435. Nativity, 1437. Virgin and Child (school-piece). Above, 1261. *Lorenzo Costa*, Court of the Muses, held by Isabella d'Este, an attractive allegory. This picture, together with Nos. 1375, 1376, and 1567, originally hung in the 'Paradiso', Isabella's private suite in the Corte Reale at Mantua. — 1241. *Pontormo (Jacopo Carrucci)*, Portrait of an engraver; 1417. *School of Pinturicchio*, Madonna and Child; 1422. *Giulio Romano*, Portrait; above, 1556. *Cosimo Tura*, Pietà, a crude work, but charged with feeling; 1167. *Francesco Bianchi (?)*, Madonna and Child, between SS. Benedict and Quentin; 1676 (formerly No. 2721), *North Italian School* (ca. 1500; Lod. Brea of Nice?), Annunciation (triptych); above, *1114. *Mariotto Albertinelli*, Madonna and Child between SS. Jerome and Zenobius; 1436a. *Francia*, Madonna and saints; 1608. *Paolo Zacchia il Vecchio*, Portrait of a musician; 1516. *Andrea del Sarto*, Holy Family; 1264. *Lorenzo di Credi*, Christ and the Magdalen (Noli me tangere); 1651a. *Andrea del Sarto*, Portrait of Andrea Fausti, counsellor of the Medici; above, 1603. Copy of *Leonardo da Vinci's* fresco of the Last Supper, probably by his pupil *Marco da Oggiono*, one-third smaller than the original; 1240. *Pontormo*, Holy Family; 1174. *Bartolomeo Bononi*, Virgin and Child; *1418. *Giulio Romano*, Nativity.

To the left, beginning again at the entrance: *1526. *Luca Signorelli*, Adoration of the Magi; 1303. *Raffaellino del Garbo*, Coronation of the Virgin; above, *1677. *North Italian School*, Figures

in front of a portico; 1416. *Piero di Cosimo*, Coronation of the Virgin; *Fra Bartolomeo*, 1154. Holy Family, *1153. Annunciation; 1133. *Michaelangelo Anselmi*, Virgin between St. Stephen and St. John; 1515. *Andrea del Sarto*, Holy Family; *Agnolo Bronzino*, 1184. Portrait of a sculptor, 1183a. Holy Family; 1384. *Massone*, Altar-piece in three parts; above, 1285. *Gaudenzio Ferrari*, St. Paul; *Borgognone*, 1181. Presentation in the Temple, 1182a. St. Augustine and donor, 1182. St. Peter of Verona, with a hatchet in his head, and a kneeling woman; 1602a (formerly No. 1265; below, no label), *Leonardo da Vinci*, Annunciation; *1488. *Sacchi*, The four Church Fathers (or the Evangelists?); *Leonardo da Vinci* (see p. 118), *1597. John the Baptist, *1599. Holy Family, known as 'La Vierge aux Rochers', a work of high excellence (the shadows have, unfortunately, become very dark), *1600. Female portrait, presumed to be that of Lucrezia Crivelli (perhaps by *Boltraffio*), and formerly called 'La belle Ferronnière' (mistress of Francis I.; the French name for the ornament she wears on her forehead is 'ferronnière'), 1602. Bacchus (school-piece); *Andrea Solario*, *1532. Crucifixion (1503), fascinating in colour, *1531. Portrait of Charles d'Amboise, governor of Milan under Louis XII, 1530. Madonna with the green cushion (with a beautiful landscape), 1533. Head of John the Baptist; *Bernardino Luini*, 1356. Forge of Vulcan, *1355. Daughter of Herodias, 1353. Holy Family; 1604. *School of Leonardo* (perhaps *Cesare da Sesto*), Madonna with the scales; *1169. *Boltraffio*, Madonna of the Casio Family (1500).

On a stand between the columns of bay B: to the right, 1462. *Daniele da Volterra (Ricciarelli)*, David and Goliath; to the left, the same subject seen from the other side.

BAY B: ITALIANS (continued).

Left wall: *1376. *Andrea Mantegna*, The Vices banished by Wisdom, with charming putti (comp. No. 1261 on p. 125); 1158. *Giovanni Bellini* (?), Madonna with SS. Peter and Sebastian (inscription forged?); above, 1268. *Carlo Crivelli*, St. Bernardino of Siena; *Andrea Mantegna*, *1374. Madonna della Vittoria, one of his last works, painted for Giov. Franc. Gonzaga, Duke of Mantua, in commemoration of the battle of Taro (1495); *1373. Crucifixion, one of the predelle of the large altar-piece of San Zeno at Verona (1495); above, 1607. *Bart. Vivarini*, San Giovanni da Capistrano; *1375. *A. Mantegna*, Mount Parnassus (see No. 1261 on p. 125); *1158a. *Giov. Bellini*, Portrait; *1156. *Gentile Bellini*, Portraits; 1157. *School of Gentile Bellini* (more probably by *Vincenzo di Biagio*, surnamed *Catena*), Reception of a Venetian ambassador at Cairo; *1134. *Antonello da Messina*, Portrait of a young man, generally known as the Condottiere (1475), full of energy; *1211. *Vittore Carpaccio*, Preaching of St. Stephen; *1259. *Cima da Conegliano*, Madonna and Child; above, 1351. *Lor. Lotto*, Holy Family; *1399. *Palma Vecchio*, The Shepherds receiving the good tidings (spoiled);

1318. *Girolamo dai Libri (?)*, Virgin and Child; 1135. *Giorgio Barbarelli*, surnamed *Giorgione* (perhaps by *Palma Vecchio ?*), Holy Family; 1252a. *Vincenzo di Biagio (Catena)*, Portrait (on the back, Heraldry with an allegory); *1352. *Sebastiano del Piombo*, The Visitation (Rome, 1521; unfinished), a most impressive picture; *Bart. Montagna*, 1393. Ecce Homo, 1394 (below No. 1352), Juvenile trio; 1350. *Lor. Lotto*, St. Jerome, in a beautiful rocky landscape, a youthful work (1500); *1577. *Titian*, Madonna and Child with saints; *Alessandro Bonvicino*, surnamed *Moretto*, 1176 (above), SS. Bonaventura and Anthony of Padua, 1175. SS. Bernardino of Siena and Louis of Toulouse; above, 1180a. *Paris Bordone*, Female portrait; 1594. *Titian*, Portrait of a Knight of Malta; 1519. *Savoldo*, Portrait; 1464bis. *Tintoretto*, Dead Christ and two angels.

Still on the left, a farther series of excellent works of the Venetian school. — *Titian*, 1579. Holy Family (perhaps not entirely by the master's own hand), *1580. Holy Family, *1581. Supper at Emmaus (ca. 1547), *1578. 'La Madonna del Coniglio', or the Virgin with the rabbit, painted in 1530, *1593. Portrait, 1585. St. Jerome (comp. p. 118). Above No. 1580: 1395. *Moroni*, Portrait of an old man. 1674d. *Bonifazio*, Madonna with SS. John, Paul, Joseph, and Ursula.

*1196. *Paolo Veronese*, Christ at Emmaus (to the right, portraits of the painter, his wife, and his brother); *1591. *Titian*, Portrait of a man in black; above, 1674e. *Venetian School (16th cent.; Tintoretto ?)*, Madonna enthroned in clouds; 1586. *Titian*, Council of Trent; *Tintoretto*, 1467. Portrait, *1465. Paradise; above, 1171. *Bonifazio*, Holy Family. *Paolo Veronese*, 1199. Young mother, 1195. Golgotha; 1185. *Johann von Calcar*, Portrait of a young man; above, 1180. *Bordone*, Man and child.

To the right (beginning at the end of Bay A): *Paolo Veronese*, 1187. Destruction of Sodom, 1194. Bearing of the Cross (unfinished), 1188 (above), Susannah and the Elders. 1582. *Titian*, Christ on the way to Golgotha. Below, 1423. *Bassano (Jacopo da Ponte)*, The animals entering the Ark; 1349. *Lor. Lotto*, Christ and the adulteress.

**1587. *Titian*, Jupiter and Antiope, known as the 'Venus del Pardo', painted in 1574. Comp. p. 119.

'Though injured by fire, travels, cleaning, and restoring, the masterpiece still exhibits Titian in possession of all the energy of his youth, and leads us back involuntarily to the days when he composed the Bacchanals. The same beauties of arrangement, form, light, and shade, and some of the earlier charms of colour are here united to a new scale of effectiveness due to experience and a magic readiness of hand.... The shape of Antiope is modelled with a purity of colour and softness of rounding hardly surpassed in the Parian marble of the ancients.' *C. & C.*

Tiepolo, *No number, Vigorous design for a ceiling-painting, 1547. Last Supper. Above, 1574. *Padovanino (Varotari)*, Venus and Cupid; 1413. *Ant. Pellegrini*, Allegory. *Guardi*, 1331, 1333, and (farther on) 1334, 1330. Venetian fêtes. *1203. *Canaletto (Antonio Canale)*, Grand Canal at Venice. Above, 1425 *Bassano (Jacopo da Ponte)*, Wedding at Cana.

1328, 1332, 1329. *Guardi*, Views in Venice; 1189. *Paolo Veronese*, Swoon of Esther (very lifelike and dramatic).

Farther on, to the right, beyond the door of Room VIII (p. 145): 1197. *Paolo Veronese*, St. Mark crowning the three theological virtues, probably intended for a ceiling. *Panini*, 1408. Interior of St. Peter's at Rome, 1409. Concert at Rome; 1149. *Barocci*, Circumcision; *Annibale Carracci*, 1233. Hunting, 1232. Fishing; *Guido Reni*, 1450. St. Sebastian, 1439. David with the head of Goliath; *1613. *Domenichino (Zampieri)*, St. Cecilia; 1163. *Pietro da Cortona*, Madonna; above, 1139. *Guercino*, Raising of Lazarus; 1288. *Feti*, Melancholy.

Bay C: Italians (Raphael).

To the right: *1564. *Perugino*, Madonna and Child, with two angels, SS. Rose and Catharine; 'an early work, remarkable for clearness of outline, pure and rich brilliancy of colour, and soft, pale yellow flesh tone' (C. & C.). — 1566A. *Perugino*, St. Sebastian, one of his latest works; 1511 (above), *School of Raphael*, St. Catharine of Alexandria; 1539. *Lo Spagna*, Nativity.

To the left: 1513b. After *Raphael*, Madonna with the carnation, copy of a lost original; above, 1513a. *Raphael* (?), Vision of Ezekiel (God the Father above the symbols of the Evangelists); *Raphael*, 1508. Portraits, 1500 (above), John the Baptist in the wilderness, probably by a pupil from a sketch by the master; 1668a. *Umbrian School*, St. Sebastian; *Raphael (?)*, 1509A (above 1668a), Head of St. Elizabeth, *1506. Portrait of a young man, painted after 1515 (long erroneously regarded as a portrait of himself); *1509. *Perugino* (not Raphael), Apollo and Marsyas. *Raphael*, *1497. Madonna with the veil, also called the Virgin with the blue diadem, *1501 (above), St. Margaret (painted by a pupil), *1503. St. George, *1499 (above), Small Holy Family, *1507. Portrait of Johanna of Aragon, painted in 1518 (the head only, according to Vasari, by Raphael, the rest by Giulio Romano), *1502. St. Michael (youthful work). Above, 1420. *Giulio Romano*, Triumph of Vespasian.

Bay D: Italian, Spanish, British, and German Masters.

To the right: *Caravaggio*, 1122. Fortune-teller, *1124. Portrait of Alof de Wignacourt, Grand Master of the Order of Malta (1601), 1123. Concert, *1121. Death of the Virgin; 1368. *Manfredi*, Fortune-teller; *Salvator Rosa*, 1480. Scene in the Abruzzi, with soldiers, 1478. Saul and the Witch of Endor, *1479. Cavalry engagement, 'a work of rare energy and singular beauty'. — There are a few more Italian pictures in Room IX (p. 139).

Beyond the door of Room IX begins the Spanish School. *Murillo*, 1712. Madonna with the rosary, 1715. Scourging of Christ, 1714. Jesus in Gethsemane, *1716. Miracle of St. Diego, known as the 'Cuisine des Anges' (a poor convent provided with food by angels), a singular mixture of mysticism and realism; 1725a. Attributed to *Ribera (Spagnoletto)*, Descent from the Cross.

To the left (beginning over again): 1706. *Herrera the Elder*, St. Basil expounding his doctrines; no number, *Theotocopuli (El Greco)*, *Portrait of King Ferdinand of Aragon; above, 1703. *Collantès*, The Burning Bush; *Ribera*, *1723. St. Paul the Hermit, 1722. Entombment, *1721. Adoration of the Shepherds (a beautiful representation of the Virgin of the Spanish type; 1650); 1734. *Velazquez*, A party of thirteen persons (sketch); *1708. *Murillo*, Immaculate Conception; no number, *Spanish School (17th cent.)*, Head of a man.

**1709. *Murillo*, The Immaculate Conception, one of his greatest works (1678), pervaded with an intense sentiment of religious enthusiasm. As usual in the Spanish School, the master has drawn his inspiration from the 'woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars (Rev. xii. 1). The picture was bought in 1852 from Marshal Soult for 615,300 fr. (24,600*l*). — *Murillo*, **1710. Birth of the Virgin, a masterpiece of wonderfully fresh colouring (1655), *1717. Beggar-boy 'cherchant à détruire ce qui l'incommode' (the intent expression is full of life and the light admirable), *1713. Holy Family (the light and the harmonious colouring are of great beauty); 1732. *Velazquez*, Philip IV. of Spain (the original at the Prado); 1739, *1738. *Zurbaran*, Two scenes from the legend of St. Bonaventura (1629); *Goya*, 1705. Portrait of a young woman, 1705A. Lady with a fan, 1704. Guillemardet, French ambassador at Madrid, 1705B. The minister-president Perez de Castro.

British School. To the right, beyond the window (covered in winter with a green curtain): 1805bis. *Bonington*, The old governess; above, 1813. *Lawrence*, Lord Whitworth; no number, *William Etty*, Woman bathing; 1812bis. *Hoppner*, Countess of Oxford; above, 1816. *Opie*, The woman in white; *1804, 1805, no number, *Bonington*, Landscapes; *Constable*, *1808. Bay of Weymouth, 1807. The rainbow; 1818. *Allan Ramsay*, Charlotte Sophia, Princess of Wales; 1816A. *Phillips*, Portrait of Lamartine; 1817A. *Raeburn*, Portrait. — Then the German school (see below).

To the left, beginning over again: 1809. *Constable*, Hampstead Heath; *Bonington*, 1803. Card. Mazarin and Anne of Austria, 1802. Francis I. and the Duchesse d'Etampes; above, 1818A. *Romney*, Sir John Stanley; no number, *Hoppner*, Mother and son; 1813A. *Lawrence*, Portrait of the painter Jules Angerstein and his wife (1792); no number, *Raeburn*, *Portrait of Mrs. Maconichie with her child; above, 1810. *Constable*. The Glebe Farm (spoiled); 1817. *Raeburn*, Naval pensioner; 1819. *R. Wilson*, Landscape; 1801. *Beechey*, Brother and sister; 1806. *Constable*, The cottage; 1814. *Morland*, The halt; no number, *Reynolds*, *Portrait of a woman.

German School. To the right: 2706. *Denner*, Old woman; 2712. *Heinsius*, Princess Victoire, daughter of Louis XV; 2751, 2752. *Melchior Wyrsch* (Swiss), Man and wife; *2722. *Angelica*

Kauffmann, Portraits of Baroness Krüdener and of her daughter; 2723. *Raphael Mengs*, Queen Maria Amalia Christina of Spain; 2738. *Master of the Death of the Virgin* (Cologne; 16th cent.), Last Supper, Preparation for the Entombment, and St. Francis of Assisi; beside it, 2736a. *German School (15th cent.)*, Madonna; no number, *German School*, St. Adrian; *Dürer*, *2709. Head of an old man, 2709A. Head of a child; 2738d (above) and 2738c (farther on), *Master of St. Severin* (Cologne; 16th cent.), Scenes from the life of St. Ursula; *2745A. *German School (16th cent.)*, The Flagellation; 2724. *Mignon*, Chaffinch's nest; 2745. *German School (16th cent.)*, Judgment of Paris; 2705. *Lucas Cranach the Elder*, Portrait.

To the left, beginning again: *Holbein the Younger*, *2713. Portrait of Nic. Kratzer of Munich, astronomer to Henry VIII. of England, dated 1528, 2719. Portrait of Sir Richard Southwell, a replica, or perhaps a skilful copy of the picture at Florence, *2718. Anne of Cleves, fourth wife of Henry VIII., *2715. Erasmus of Rotterdam (1523), exceedingly lifelike and admirably executed, with marvellously expressive hands (replicas at Longford Castle and Bâle), *2714. William Warham, Archbishop of Canterbury (a replica of the picture at Lambeth, dated 1528), no number, Henry Wyat, 2720. Unknown portrait; 2732. *Rottenhammer*, Death of Adonis, a very dramatic work; *2737. *Cologne School (15th cent.)*, Descent from the Cross; 2741. *German School (16th cent.)*, Portrait; 2711a. *G. Gillinger*, Adoration of the Magi; 2703. *Lucas Cranach the Elder*, Venus in a landscape.

Bay E: Flemish School.

To the right: *A. F. van der Meulen*, 2033, 2032, 2040, 2045, 2047, 2049, 2031, 2037, 2039, 2035, 2044. Pictures relating chiefly to the campaigns in the Netherlands under Louis XIV; 2070, 2071. *Pourbus*, Henri IV; *Phil. de Champaigne*, 1944. The architects Mansart and Perrault, 1938. Cardinal Richelieu, *1947. Portrait of himself, 1943. Portrait of a woman, *1394. The nuns Catherine Agnes Arnauld and Catherine de Ste. Suzanne (the painter's daughter; on the right) praying for the recovery of the latter from paralysis at the abbey of Port-Royal; 2074. *Pourbus the Younger*, Guillaume du Vair, keeper of the Great Seal under Louis XIII; *Phil. de Champaigne*, 1941. Portrait of a little girl, 1930. Crucifixion, 1937. Louis XIII crowned by Victory, 1939. Robert Arnauld d'Andilly (1588-1674), 1940. Portrait; 1903A. *V. Boucquet*, Standard-bearer; 1960. *Fr. Duchâtel*, Portrait of a nobleman; *Ph. de Champaigne*, 1928. Last Supper, 1932. Pietà, 1927. Christ at the house of Simon the Pharisee; 2169. *Teniers the Younger*, Soap-bubbles.

To the left, beginning again: *2015. *Jordaens*, Concert after supper; above, 2142. *Fr. Snyders*, Animals entering the ark; 2078. *Rubens*, Madonna and the Holy Innocents; *2014. *Jordaens*, Twelfth Night; above, 1959. *A. van Diepenbeeck*, Portraits; *Rubens*, 2075. Flight of Lot, *2113. Portrait of Helena Fourment, his second wife,

and of two of his children (unfinished); above, 2145. *Snyders*, Fishmongers; *Rubens*, *2116. Tournament at sunset, *2077. Adoration of the Magi (ca. 1612?), 2131. Landscape with a pool, *2111. Baron Henri de Vicq, ambassador from the Netherlands to the court of France, *2115. Village fair (ca. 1635?; see p. 120); 2011. *Jordaens*, Christ driving the money-changers out of the Temple, somewhat trivial in composition but masterly in its realistic vigour; *Rubens*, 2081. Raising of Lazarus, *2114. Portrait of a lady of the Boonen family (more probably Suzanne Fourment, sister-in-law of the artist), *2084. Tomyris, queen of Scythia, causing the head of Cyrus to be dipped in a vessel full of blood; *Jordaens*, *2016. Portrait of Admiral De Ruyter, 2013. Infancy of Jupiter; 2144. *Snyders*, Boar-hunt; *1985. *Van Dyck* (or *Rubens*), Portraits of J. Grusset-Richardot, President of the Privy Council of the Netherlands, and of his son; *Rubens*, 2117. Landscape, 2110. Sketches for Nos. 2085 and 2105 (pp. 133, 134), 2112. Elisabeth of France, daughter of Henri IV (more probably Anne of Austria, wife of Louis XIII); 2130. *Rubens* (?), Diogenes searching for a man; 2118. *Rubens*, Landscape; 2012. *Jordaens*, The Evangelists; above, 2141. *Snyders*, Earthly Paradise.

Bay F: Rembrandt (temporary arrangement).

Salle Rembrandt. The twenty-two canvases by *Rembrandt (R. Harmensz van Ryn)* of which the Louvre boasts were hung together in this bay in 1907, along with a few Flemish and German works more or less connected with the great Dutch painter.

Between the columns, at the entrance, 2072. *Fr. Pourbus the Younger*, Marie de Médicis; opposite, 2444. *Lievens*, Visitation.

To the left: *Rembrandt*, *2548. Carcase in a butcher's shop (1655); 2555a. Supper at Emmaus, a sketch (ca. 1661; comp. No. 2539, below), 2552, *2553, 2554. Three portraits of himself (1632, 1634, and 1637); 2543. Venus and Cupid, portraits of a mother and child (perhaps Hendrickje Stoffels and her daughter), a late work (ca. 1662); no number, Rembrandt's brother with a gold chain (ca. 1650; on loan).

*2539. The Supper at Emmaus, dated 1648, from the collection of his friend the Burgomaster Six. As in the picture of Tobias, a subdued red is here the predominating colour, and the whole work is pervaded with a warm and hazy glow (Vosmaer).

2538. St. Matthew (1661). — *2536. Family of Tobias revering the departing angel, painted in 1637; very characteristic of the master's easy and genial mode of rendering Bible scenes, and admirable for its warm and harmonious colouring and its poetry of chiaroscuro; *2547. Portrait of Hendrickje Stoffels (1652); *2550. Woman bathing (so-called Bathsheba; 1651), *2549. Woman bathing, study for the Susannah now at Berlin (1647), 2551. Portrait (1651; these three from the Collection La Caze, p. 151); *2555. Portrait of himself at an advanced age (1660).

*2542. Holy Family at Nazareth, known as the 'Carpenter's Family', signed 1640.

This family scene is one of those idyllic pieces by means of which Rembrandt and other Dutch masters endeavoured to familiarise the spectator with incidents from the Old and New Testament by transplanting them to the present. The simplicity and depth of sentiment which pervade the picture may be regarded as the badge of the Protestant spirit of the 16th and 17th centuries.

*2540, *2541. Philosophers in profound meditation.

'The venerable countenance of the old man, the faded colour of his garments, the reverential atmosphere, the gentle light, and the transparency of the shadows all combine to shed an inexpressible poetic radiance over this picture.' *(E. Michel.)*

*2537. The Good Samaritan (1648); above, 2544. Study of an old man (1633); 2546. Jew in a fur cap (ca. 1656); *2545. Portrait of a young man (1658); no number, *Reading hermit (1630; Kæmpfen bequest).

To the right, beginning again: 2328. *Ferd. Bol*, Meditating philosopher; above, 2359a. *Cornelius Drost* (17th cent.), Bathsheba; 2564. *Dirck van Sandvoort*, Christ at Emmaus; 2371. *Jan Fictoor (Victors)*, Portrait of a girl (1640). *Gerard Dou*, 2356. Reading the Bible (the old woman is a portrait of Rembrandt's mother); *2348. (farther on), The dropsical woman, one of his greatest works: a successful composition, in which the grief of the daughter is touchingly portrayed (most elaborately finished, although unusually large for this master; 1663); 2355 (farther on), Dentist; 2364. *G. van den Eeckhout*, Hannah dedicating her son Samuel to the Lord; above, 2708. *Dietrich*, The woman taken in adultery; *2373. *Gov. Flinck*, Child's portrait (1641); 2555B. *Roghman*, Verge of the forest; 2370. *Fictoor*, Isaac blessing Jacob; *2330. *Ferd. Bol*, Mathematician; 2443A. *Lastman* (Rembrandt's teacher), Abraham's sacrifice; 2457. *G. Metsu*, The woman taken in adultery (1653); above, 2426. *K. du Jardin*, Golgotha; 2498. *Adr. van Ostade*, Interior of a hut (1642); 2408. *Honthorst*, Pilate washing his hands; *Adam Elsheimer*, 2710. Rest on the Flight into Egypt, 2711. The Good Samaritan; 2372. *Gov. Flinck*, Annunciation to the Shepherds; above, 2331. *F. Bol*, Portrait. — We now enter the —

Salle Van Dyck. To the right, three pictures by **Rubens*, belonging to the series mentioned on p. 133: 2087. The education of Marie de Médicis, conducted by Apollo (playing the violoncello), Minerva, and Mercury; on the right, the Graces; 2096. Regency of the queen under the protection of Olympus: Mars, Apollo (recalling the Apollo Belvedere), and Minerva drive away the hostile powers, Juno and Jupiter cause the chariot of France to be drawn by gentle doves; 2086. Birth of Marie (1573, at Florence): Lucina, the goddess of births, is present with her torch; Florentia, the goddess of the city, holds the newborn infant; on the right is the river-god of the Arno. — *Van Dyck*, 1983. Portrait of the artist, 1975 (above), Portrait of the Duke of Richmond; above, 2080. *Rubens*, Flight into Egypt (sketch). Then

a fine series of pictures by *Ant. van Dyck*: *1966 (above), Rinaldo and Armida; 1972. Half-length portrait of the Spanish general Francisco de Moncada, commander in the Netherlands; 1973. Portraits of a man and a child; *1977. Portrait; above, 1964. St. Sebastian; **1967. Portrait of Charles I. of England, with his horse held by an equerry: a truly kingly portrait, executed with 'respectful familiarity' and marked by aristocratic bearing, unselfconsciousness, beauty, and the most refined 'joie de vivre' (ca. 1635); 1976. Portrait; 1965. Venus demanding arms for Æneas from Vulcan; *1974. Lady and her daughter; *1969. Duke Charles Louis of Bavaria (full-face) and his brother Robert, Duke of Cumberland; 1961. Madonna; *1971. Equestrian portrait of Francisco de Moncada (see above); *1962. Virgin and donors.

Beyond the entrance to the Rubens Gallery (see below): 1953. *G. de Crayer*, Ecstasy of St. Augustine; 2106. *Rubens*, Grand-Duke Francis of Tuscany, father of Marie de Médicis; 1978. *Van Dyck*, Portrait; above, 1992. *Fyt*, Game and fruit; 2082. *Rubens*, Crucifixion; 1970. *Van Dyck*, Isabella of Austria; 1954. *G. de Crayer*, Equestrian portrait of Infante Ferdinand of Spain, Stadtholder of the Netherlands; *Rubens*, 2108. Marie de Médicis as Bellona, 2107. Johanna of Austria, wife of Francis of Tuscany; *Van Dyck*, 1968. Children of Charles I., 1963. Pietà.

We now descend the steps to the —

Rubens Gallery, the former 'Salle des Etats', which was built at the end of the Second Empire (see p. 93) but remained unfinished until recently. It contains a series of eighteen large paintings by *Rubens*. These were ordered by Marie de Médicis, widow of Henri IV, for the Luxembourg Palace (p. 314). Rubens came to Paris in 1622, where he painted the sketches (now in Munich), after which he returned to Antwerp and executed the pictures there with the aid of his pupils. In 1625 the completed works were brought to Paris, where they received a few final touches from Rubens himself. The effect of the paintings has been considerably enhanced by the tasteful decoration of the room and the favonrable lighting from above. So as to preserve the chronological order the pictures of the series which are still in the Salle Van Dyck (p. 132) must be inserted.

The scenes are as follows, enumerated from the entrance, alternately left and right. — Left, 2085. The Fates spin the fortnnes of Marie de Médicis (for the picture opposite, see p. 134). — On the walls. Left, 2088. Henri IV receives the portrait of the princess; above are Jnpiter and Juno; beside the king appears Gallia. — Right, 2089. The marriage by proxy; Grand-Duke Ferdinand of Tuscany, uncle of the princess, places the wedding-ring on her finger (5th Oct., 1600). — Left, 2090. The queen lands at Marseilles (1600). — Right, 2091. Wedding-festival at Lyons (1600); Henri IV in the character of Jupiter, and Marie de Médicis in that

of Juno; in the chariot in front the patron-goddess of Lyons. — Left, 2092. Birth of Louis XIII at Fontainebleau (1601); behind the queen is Fortuna; the infant is in the arms of the genius of Health. — Right, 2093. Henri IV, starting on his campaign against Austria (1610), entrusts the queen with the regency. — Left, 2094. Coronation of the queen by Cardinal de Joyeuse at St. Denis (1610); the king is observed in a gallery above. — Right, 2095. Apotheosis of Henri IV (assassinated in 1610); below are Victoria, in a yellow robe, and Bellona with a trophy; on the right is enthroned the mourning queen between Minerva and Wisdom; at the foot are Gallia and noblemen. — Left, 2097. The queen's expedition to Ponts-de-Cé (Anjou) against the insurgents. — Right, 2098. Treaty between France (on the right) and Spain (left); princesses of the allied courts are mutually destined to marry the heirs to the two thrones. — Left, 2099. Prosperity prevails during the regency; the queen enthroned bears the scales of justice; on the right are Minerva, Fortuna, and Abundantia; on the left Gallia and Time; below are Envy, Hatred, and Malice. — Right, 2100. The queen commits the rudder of the ship of the state, rowed by the virtues, to Louis XIII on his majority. — Left, 2101. Flight of the queen from the Château of Blois (1619). — Right, 2102. Reconciliation of the queen with Louis XIII. — Left, 2103. Conclusion of peace. — Right, 2104. Marie de Médicis and Louis XIII in Olympus; below is the dragon of rebellion.

We return to the entrance, where the series is terminated by No. 2105. The triumph of truth (above, Louis XIII gives his mother a crown). We then ascend the steps and descend again to the right. In the passage (XXI), to the left, 2327. *Abr. Bloemaert*, Nativity.

A series of **Smaller Rooms**, adjoining the Rubens Gallery, and bearing the names of the masters chiefly represented in them, contain the rest of the Flemish and the Dutch pictures.

Salle Van Eyck (XX). — At the end, in the centre, *1986. *Jan van Eyck*, The Chancellor Rollin revering the Virgin, with a beautifully-executed landscape (ca. 1426).

The spare and big-boned head of the chancellor is one of the most fascinating of Van Eyck's male portraits. The Virgin possesses neither youth nor beauty, and yet there is about her a solemn and even imposing air.

To the right and left: *Hans Memling*, *2027. Betrothal of St. Catharine, *2027 A. John the Baptist and the donor, 2028 A (left), Portrait of a monk, *2024. John the Baptist, *2025. Mary Magdalen. To the right, *2196. *Rogier van der Weyden*, Descent from the Cross. Above, *Colin de Coter*, 1952 A. Trinity, *1952 B. The three Maries; to the left (above), 105 b. *Brabantine School (15th cent.)*, Female saint or donor reading; above, *2205. *Flemish School (16th cent.)*, Pietà. — On the right wall, beginning again: *2202. *Flemish School (15th cent.)*, The Angelic Salutation; *2202 B. *Flemish School*

(early 16th cent.), Madonna with donors (triptych); 1957. *Gerard David (?)*, Marriage at Cana. — Left wall: *Flemish School (15th cent.)*, *2298a. Last Judgment (perhaps the right wing of D. Bout's Resurrection at Lille), 2197. Holy Family; 2205b. *Flemish School*, Charles V.; *2028. *Memling*, Triptych, with the Martyrdom of St. Sebastian, Resurrection, and Ascension; above, 2067a. *Bernaert van Orley*, Holy Family; above, 2198. *Flemish School (15th cent.)*, Pastoral instruction; 1997, 1998. *Mabuse (Gossaert)*, Diptych, with the Madonna and Child and a portrait of Joh. Carondelet, Chancellor of Flanders; 2716. *Flemish School (15th cent.)*, Philip le Bel; 2204a. *Flemish School (16th cent.)*, Portrait of an old man.

Salle Antonis Mor (XXI). Above the entrance: 2581. *H. Steenwyck the Younger*, Christ at the house of Martha and Mary (1620). To the right: 2300. *Aertgen van Leyden (?)*, Abraham's sacrifice; 1917. *Pieter Brueghel the Elder*, Assemblage of beggars; 2299. *Aertgen van Leyden (?)*, The way to Calvary; 2640. *L. F. Zustris* or *Suster*, Venus and Cupid; 2203. *Flemish School (16th cent.)*, Dead Christ; 2641d. *Dutch School (16th cent.)*, Portrait. — At the end: no numbers, *Flemish School* (1507), Adam and Eve; above, 2001. *Jan van Hemessen*, Tobias restoring his father's sight (1555); *2029. *Quinten Matsys*, Banker and his wife; *2563a. *Geertgen tot St. Jans* or *van Haarlem*, Raising of Lazarus; 2030a. *Quinten Matsys*, Virgin and Child; above, *Dutch School (16th cent.)*, No numbers, Marriage at Cana, Presentation in the Temple. — To the left: *Sir Anthony More*, 2481A. Edward VI. of England, *2479. Court-dwarf of Charles V.; 1050. *Antwerp School (16th cent.)*, St. Jerome; *Dutch School (16th cent.)*, Lot and his daughters; 2601. *Adr. van de Venne*, Fête champêtre, given in honour of the peace concluded in 1609 between the Spanish (under the Archduke Albert) and the Dutch. — Above the exit: 2300A. *P. Aertsen*, surnamed *Cabel* (1586-1636), Fishermen.

Salle Frans Hals (XXII). On the rear wall: *Frans Hals*, *2388, Portraits of the Van Beresteyn family of Haarlem; to the left, *F. Hals*, *2386, *2387, Portraits of Nicolas van Beresteyn and his wife, founders of a beguinage at Haarlem, where these pictures were preserved until 1884; between them, *2283. Portrait of Descartes, the philosopher (1655). — Above the doors and to the right and left in the upper row: *Honthorst*, 2410, 2411. Elector Charles Louis of the Palatinate and his brother Rupert of Bavaria, Duke of Cumberland, 2409. Concert. — To the right: 2466, 2467. *Mierevelt*, Portraits; between them, 2642. *Dutch School of the 17th cent.*, Literary society ('Rederijkamer'). — On the rear wall, 2339a. *Pieter Codde*, The toilet; 1912. *Adr. Brouwer*, Dutch tavern; 2525. *Hendrik Pot*, Charles I. of England.

Salle Van Goyen (XXIII). Above the door, 2604. *Simon de Vlieger*, Calm sea. — To the right: *2508. *Is. van Ostade*, Halt at

an inn; 2643. *Dutch School* (1627), Portrait; *Corn. van Poelenburgh*, 2519. Pasture, 2520, 2521. Women bathing, 2522. Ruins of the imperial palaces on the Palatine and of the Temple of Minerva Medica at Rome; above, 2332. *Jan Both*, Landscape; *Jan van Goyen*, 2378. Sea-piece, 2376. Dutch canal; 2383. *Aert van der Neer*, Dutch canal; 2465. *Mierevelt*, Oldenbarneveldt, grand-pensionary of Holland. — On the rear wall: 2561b. *Sal. van Ruysdael*, The ferry; 2576. *Gerard Sprong*, Portrait of a woman; 2605. *Hendrik van Vliet*, Portrait of a young man; 2375. *J. van Goyen*, Dutch river-scene; 2326. *Wynants*, Edge of a forest, with accessories by *A. van de Velde*; 2327a. *P. Bloot*, The ferry; 2438. *A. de Keyser (?)*, Portrait; no number, *H. van Vliet*, Portrait. — To the left: *2389. *Dirk Hals*, Rustic festival (early work; ca. 1616); 2586a. *A. van den Tempel*, Portrait; 2377. *Van Goyen*, River-scene; *2392. *I. D. de Heem*, Fruit and table-equipage; 2340. *Craesbeeck*, The artist painting a portrait; 2515a. *A. Palamedesz*, Portrait.

Salle Van Ostade (XXIV). To the right: *2495. *Adr. van Ostade*, The painter's family; 2338. *J. van Ceulen*, Portrait; 2510. *Isaac van Ostade*, Ice-bound canal; *Philip Wouverman*, no number, Cavaliers halting, 2629. Cavalry-charge; 2451. *J. van Loo*, Portrait of Michel Corneille, the painter. — 2484. *Aert van der Neer*, Village-street by moonlight; *2561c. *Salomon van Ruysdael*, The large tower; 2635. *Pieter Wouverman*, Tour and Porte de Nesle at Paris about 1664; 2490. *Is. van Nickelen*, Vestibule of a palace; 2298. *W. van Aelst*, Grapes and peaches. — 2509. *Isaac van Ostade*, Travellers halting; *Adriaen van Ostade*, 2500. Smoker, 2501. Drinker; *2261d. *Salomon van Ruysdael*, Banks of a river; 2511. *Isaac van Ostade*, Ice-bound canal; *2496. *Adr. van Ostade*, Schoolmaster; above, 2396, 2395. *Bartholomaeus van der Helst*, Portraits. — Over the exit, 2317. *Nicolas Berchem*, Ferry.

Salle Ruisdael (XXV). To the right: *2559. *Jacob van Ruysdael*, Thicket; 2436. *Willem Kalff*, Interior of a peasant's hut; 2590. *Gerard Terburg*, Assembly of ecclesiastics during the congress at Münster (1648); no number, *J. van Ruysdael*, Forest; 2499. *Adriaen van Ostade*, Merchant in his cabinet; above, 2365. *Allart van Everdingen*, Landscape; 2561. *J. van Ruysdael*, Landscape; *2497. *A. van Ostade*, Fishmarket; *2561A. *J. van Ruysdael*, Margin of a wood. — 2401. *Jan van der Heyde*, Dutch village on the bank of a canal; 2391. *Jan Davidsz de Heem*, Fruit and table-equipage; *2558. *J. van Ruysdael*, Stormy sea on the Dutch coast, a work of rare perfection; above, *2611. *Jan Weenix*, Spoils of the chase; 2400. *J. van der Heyde*, View in a Dutch town; 2464a. *Gabriel Metsu*, Still-life. — *2588. *G. Terburg*, The musiclesson (a work of very delicate characterization; 1660); 2571. *Hendrik Maertensz Sorgh*, Kitchen; *Gabriel Metsu*, 2463. Dutch cook, 2461. Chemist; *2560. *Jacob van Ruysdael*, Sunbeam effect (figures by *Ph.*

Wouverman; poetically rendered and masterly in its silvery greenish-grey tone), *2557 (above), Forest-scene (figures by *Berchem*), an important work of the master's best period; *G. Metsu*, 2460. Music-lesson, 2462. Dutch woman, 2458. Vegetable-market at Amsterdam; above, 2436a. *Kalff*, Still-life.

Salle Hobbema (XXVI). *Paul Potter*, 2529. The Bosch at the Hague, 2526. Horses, 2527. Cows (1652), *2528. Grey horse; 2430. *K. du Jardin*, Wood; above these, *2394. *Barth. van der Helst*, Masters of the Guild of St. Sebastian, a smaller and well preserved replica of the Amsterdam painting (1653); 2452. *Jak. van Loo*, Study of a woman; 2300. *Jan le Ducq*, Guard-room (his masterpiece). — *2589. *G. Terburg*, Concert; 2315. *Nic. Berchem*, Ford; 2598. *Adr. van de Velde*, Winter scene (1668); 2638. *Wynants*, Landscape; *2404. *Meindert Hobbema*, The mill; 2594. *Adriaen van de Velde*, Landscape with cattle; 2432. *K. du Jardin*, same subject; 2361. *J. A. Ducq*, Marauders; 2626. *Philips Wouverman*, Riding school; above, 2305. *Ludolf Bakhuisen*, Sea-piece. — 2429. *K. du Jardin*, Pasture; 2600. *W. van de Velde*, Sea-piece; no number, *Bakhuisen*, Sea-piece; *Meindert Hobbema*, no number, *Landscape, *2403. Forest-scene; 2593. *Adriaen van de Velde*, Beach at Scheveningen (1660); 2427. *Karel du Jardin*, Italian jugglers; 2403. *Hobbema*, Landscape.

Corner Room (XXVII). — To the left: *Breenbergh*, 2334. View of the Campo Vaccino at Rome, 2335. Ruins of ancient Rome; *Nic. Berchem*, 2313. Environs of Nice, 2318, 2323. Landscapes with cattle.

The opposite Corner Room (XXVIII) also contains Dutch pictures, mostly of a later period, and a few small pictures by *Ph. Wouverman* (including, to the left, 2630. Hunters and cavaliers halting). To the left: 2612. *Jan Weenix*, Seaport (1701); to the right, above, 2405. *Melchior d'Hondecoeter*, Two eagles in a poultry-yard.

Salle Jan Steen (XXIX). On the rear wall: *Jan Steen*, *2578. Merry company (1674; rich in happy motives and full of humour), 2580. Bad company. — Then, to the right: 2456. *J. van der Meer (Vermeer) of Delft*, Lace-maker; *2587. *G. Terburg*, The gallant (admirably drawn, and of a delicately-blended silvery tone, one of his finest works); above, 2610. *Jan Weenix*, Game and hunting-gear; 2399. *J. van der Heyden*, Town Hall at Amsterdam; 2602. *Verkolje*, Interior; 2568. *Slingelandt*, Dutch family; 2612bis. *Jan Weenix*, Game. — 2312. *Cornelis Bega*. Rustic interior; 2471. *Fr. van Mieris the Elder*, Tea-party; 2345. *Alb. Cuyp*, Sea-piece; 2606. *Ary de Vois*, Portrait; 2475. *W. van Mieris*, Cook. — 2022. *J. Meel* or *Miel*, Entrance to a tavern; *Netscher*, 2487. Lesson on the bass-viol, 2486. Singing-lesson; no number, *Th. de Keyser*, Portrait; *2459. *Gabr. Metsu*, Officer saluting a young lady, a gracefully

conceived and delicately coloured work; to the right and left of it, 2425bis, 2424. *J. van Huysum*, Flowers.

Salle Albert Cuyp (XXX). — *Cuyp*, *2343 (right), The promenade, *2341 (back-wall), Landscape, 2344 (left), Portraits of children, *2342 (left), Two riders. Then, from right to left: *Pieter de Hooch*, *2414, *2415. Dutch interiors; above, 2595, 2596. *Adr. van de Velde*, Landscapes with cattle; at the back, to the right, 2637. *Wynants*, Landscape, with figures by *Adr. van de Velde.*

Salle XXXI (formerly the First Rembrandt Room) was entirely altered in Feb., 1907 (comp. p. 131). At present it contains the following works: *Gerard Dou*, 2359. Portrait of himself, 2353. Dutch housekeeper, 2350. Village grocer, 2352. Dutch cook. — No number, *Verspronck*, Portrait of a lady; 2407a. *Hondius*, Pigeon-seller. — Above the entrance, 2530. *Pynacker*, Landscape; above the exit, 2349. *G. Dou*, Silver ewer (spoiled).

Salle XXXII (formerly the Second Rembrandt Room) was empty in June 1907 (comp. p. 131).

The following three rooms contain the Dutch and Flemish pictures formerly in the *Collection La Caze* (for the French pictures of this collection, see p. 151).

First Dutch Room (XXXIII). 2591. *G. Terburg*, Reading-lesson; 2513. *Isaac van Ostade*, Pig-sty; 2507. *Adr. van Ostade*, School-teaching; 2437. *Willem Kalff*, Still-life; 2468. *Mierevelt*, Portrait; above, 2406. *Hondecoeter*, The white turkey; 2357. *G. Dou*, Old man reading; 2599. *Adr. van de Velde*, Landscape with cattle; 2505. *A. van Ostade*, The newspaper; 2309. *Bakhuisen*, Sea-piece. — 2337. *Brekelenkam*, Consultation. — 2203. *Flemish* or *Dutch School (17th cent.)*, Old woman; 2393. *Heemskerck*, Interior; above, 2517. *E. van der Poel*, The hut; *2579. *Jan Steen*, The repast; 2506. *A. van Ostade*, Tavern; *2454. *Nic. Maes*, Saying grace; above, 2407. *Hondecoeter*, Poultry. — Above the exit-door, 2553. *Pynacker*, Landscape.

Second Dutch Room (XXXIV; pictures of the Collection La Caze, see above). 2573. *Hendr. Mart. Sorgh(?)*, Tavern-interior; 1914. *Adr. Brouwer*, The writer; 2515. *Is. van Ostade*, Winter-landscape; 2535. *Ravesteyn*, Portrait; 2382. *J. van der Hagen*, Plain of Haarlem; *1916. *Adr. Brouwer*, The smoker; above, 2339. *Van Ceulen*, Portrait; 2634. *Phil. Wouverman*, Pilgrims; 2435. *K. du Jardin*, Landscape; 2572. *Sorgh*, Flemish interior. — 2502. *Adr. van Ostade*, The drinker; 2379. *J. van Goyen*, Dutch canal; 2397. *B. van der Helst(?)*, Portraits of a dignitary and his wife in a landscape; 2503. *Adr. van Ostade*, The reader; 2366. *Allart van Everdingen*, Landscape. — 2534. *Ravesteyn*, Portrait; 1913. *Adr. Brouwer*, Tavern-scene; 2512. *Is. van Ostade*, Interior; *2384. *Frans Hals*, Laughing gipsy ('La Bohémienne'; ca. 1630); 2489. *C. Netscher*, Princess; 1915. *Adr. Brouwer*, The operation; 2504. *Adr. van Ostade*, The reader.

Flemish Room (XXXV; pictures of the Collection La Caze, see p. 133). — *David Teniers the Younger*, 2179. The alms-collector 2184. Chimney-sweep, 2173. Interior (grisaille); 1982. *A. van Dyck*, Portrait (grisaille); 2055. *Pieter van Mol*, Head of a young man; 1925. *Jan Brueghel (Velvet Brueghel)* The bridge of Talavera; above, 1995. *Jan Fyt*, Game and hunting-gear; 1926. *Jan Brueghel*, Landscape; above, *Teniers the Younger*, 2170. Village fair (inscription forged?), 2177. Tavern; *1979. *A. van Dyck*, Head of an old man; 2174. *Teniers the Younger*, Village fête; above, 2152. *Snyders*, Fruit. — *Rubens*, 2109. Marie de Médicis; to the left and right, 2120. Abraham's sacrifice, 2121. Melchisedech and Abraham (sketches). 2193. *Cornelis de Vos*(?), Portrait; 2132. *Schoot of Rubens*, Lute-player. — To the left a series of smaller pictures by *Teniers the Younger* (2176. Temptation of St. Anthony), and several sketches: 2119. *Rubens*, Landscape; 1981. *A. van Dyck*, Martyrdom of St. Sebastian.

In the passage (XXXVI): no number, *G. de Crayer*, Adoration of the Shepherds; 2067. *J. van Oost the Elder*, San Carlo Borromeo administering extreme unction to the plague-stricken.

Passing through the Salle van Dyck (on the left), we return to the Grande Galerie and by the door to the left in Bay D enter —

Room IX, the first of the *Petites Salles*, which contains a number of late-Italian works, in continuation of those on the adjacent wall in Bay D of the Grande Galerie (see p. 128). To the left of the entrance: 1401. *Dom. Panetti*, Nativity; 1553. *Garofalo*, Holy Child asleep; 1386, 1385. *Parmigianino (Franc. Mazzola)*, Holy Families. — On the end-wall, *Guido Reni*, 1448. Magdalen, 1447. Ecce Homo; 1287. *Dom. Feti*, Country life; 1562. *Franc. Vanni*, Martyrdom of St. Irene; above, 1252. *Castiglione*, Animals. — Above, 1560. *Turchi*, Death of Cleopatra. — To the left of the window, 1379. *Carlo Maratta*, Portrait of Maria Maddalena Rospigliosi. — We now enter the —

***French Rooms.** French art is represented by more than 1000 pictures, which have been arranged in eight rooms. The chronological order begins in Room X, which adjoins Room IX (see above). The most direct approach to these rooms is by the *Escalier Mollien* (E. on the Plan, p. 116), to the right of the 'vestiaire' in the Pavillon Denon (p. 96), and through the Galerie Mollien (comp. p. 96).

Room X. Earliest French Schools *(Primitifs Français)*. — To the left: 995. Attributed to *J. Malouel* and *H. Betlechose* (1415-16), Martyrdom of St. Denis. Above, 999. *French School (15th cent.)*, Portraits of Jean Juvénal des Ursins, President of Parliament (d. 1431), and his family; *Maître de Moulins (15th cent.)*, *Mary Magdalen and donor; *French School (15th cent.)*, 1004. Peter II., Duke of Bourbon, son-in-law of Louis XI, and St. Peter, 1005 (farther on), Anne of France, his wife, and St. John the Evangelist; 996. *Jean Malouel (?)*.

Dead Christ; no number, *French School of the 15th cent. (Foucquet?)*, *Man with a glass of wine; beside it, no number, *Same School* (studio of *Nicolas Froment?*), *Pietà from Villeneuve-lès-Avignon. — By the first window (left), no number, *French School (14th cent.)*, The Flagellation. — Between the windows (left): 1049. *French School (15th cent.)*, Mt. Calvary and the legend of St. George; below, *1342bis. Altar-screen presented to the cathedral of Narbonne by Charles V (14th cent.). — On the other wall: *288. *J. Foucquet*, Portrait of Guillaume Juvénal des Ursins, Chancellor of France under Charles VII and Louis XI; *1048. Ascribed to *Jean Perréal*, Madonna with donors; above, *French School (15th cent.)*, 997. Entombment, 998. Descent from the Cross. No number, *Large altar-piece called *Le Christ du Parlement*, painted about 1475 by a Dutch master (Hugo van der Goes?), and formerly at the Palais de Justice; it represents Mt. Calvary, with St. Louis (portrait of Charles VII) and St. John the Baptist on the left, St. Denis and Charlemagne on the right, and, in the background (from left to right), the Tour de Nesle (p. 288), the Louvre, Jerusalem, and the Palais de Justice. No number, *French School (15th cent.)*, St. Helena and the miracle of the True Cross; 304A. *Nic. Froment*, King René and his second wife; *289. *Jean Foucquet*, Charles VII of France, a highly suggestive portrait (ca. 1450). — Between the windows: no number, *School of Avignon (15th cent.)*, Christ, St. Agricola, and donor (from the church of Boulbon); 1003, 1002 (farther on), *Burgundian School (15th cent.)*, Portraits of Philip the Good and Jean Sans-Peur, Dukes of Burgundy. — In the corners: no numbers, *Franco-Spanish School (15th cent.)*, Scenes from the life of St. George (four panels).

Room XI. French Schools of the 16th Century. — To the left, several portraits in the manner of the *Clouets*. Then, 1035. *French School*, Ball at the court of Henri III on the wedding of the Duc de Joyeuse with Margaret of Lorraine in 1581; 1485. *Rosso* (p. xl), Pietà; 132. *J. Clouet*, Charles IX; above, 1033. *French School (16th cent.)*, Henri III; 155. *Jean Cousin*, Last Judgment (p. xl); 1433. After *Primaticcio*, Concert; 683, 1007. *French School*, Portraits of Francis I. — By the first window on the left, 1006. *French School (16th cent.)*, Praying abbess. — By the windows, on the left: 304. *Martin Fréminet*, Mercury charging Æneas to abandon Dido; 131. *Fr. Clouet (?)*, Francis of Lorraine, Duke of Guise. — By the second window on the left, 1032. *French School (16th cent.)*, Henri III. — On the other wall: 130. *Fr. Clouet (?)*, King Henri II; 128, *129. *Fr. Clouet*, Charles IX of France and his wife Elizabeth of Austria; 126, 127. *J. Clouet (?)*, Portraits of Francis I.; 1012. Guillaume de Montmorency (ca. 1525-31); 1036. *French School*, Henri III kneeling before the Cross. — By the windows on the right: *School of Fontainebleau*, 1014A. Toilet of Venus, 1014 (above), Continence of Scipio, 1013 (between the windows), Diana. — By the second window on the right, in the corner: *French School (16th cent.)*,

1022. Francis, Duke of Alençon, as a child, 1023. Louise of Lorraine, wife of Henri III.

Room XII. Paintings by *Le Sueur*, particularly a series of 21 scenes from the life of St. Bruno, painted in 1645-48 for the Carthusians of Paris. The best is *584. Death of St. Bruno.

'The light of a single candle falls on the white cowls, which resemble grave-clothes, and on the walls, which are white as those of a tomb. An inexpressible sadness streams from this almost monochrome painting.' *(Gautier.)*

Room XIII. On the left, 586. *Le Sueur*, St. Bruno and his companions giving their substance to the poor; above, 3. *E. Allegrain*, Landscape; 547. *The Brothers Lenain*, Denial of St. Peter; above, 976. *S. Vouet*, Louis XIII. — On the principal wall, 545. *Lenain*, Henri II, Duke of Montmorency; 544. *Lenain (?)*, Church procession; *Lenain*, 543. Portraits (1647), 546. A game at cards, 543A. Family circle, 542. Haymakers, 540 (to the left of the entrance), The blacksmith, 539. Nativity. Above, from left to right, *Le Sueur*, 554. Departure of Tobias, 590. Company of artists, 558. Christ appearing to Mary Magdalen. — To the right of the window, 154. *J. Courtois*, surnamed *Le Bourguignon*, Battle. To the left, *J. de Boulongne (Le Valentin)*, 61. Fortune-teller, 63 (above the exit), Topers.

On the wall of the adjoining staircase (E and K on the Plans, pp. 116, 96), which leads towards the exit from the Pavillon Denon (see p. 95): *F. Gérard*, 331. History of Poetry, 330. Victory and Fame; 758. *Prud'hon*, Wisdom bringing Truth back to earth; cartoons by the same artist; *David*, 706. Cartoon for the Oath in the Jeu de Paume (never executed), 187. Leonidas at Thermopylae. — We enter, on the right, the —

Galerie Française du XVIIe Siècle, or *Galerie Mollien* (Room XIV), containing the masters of the 17th century.

From right to left: 715. *Nicolas Poussin*, The blind beggars of Jericho (1651); 78. *Bourdon*, Descartes. — *Le Valentin*, 57. Judgment of Solomon, 56. Acquittal of Susannah; between them, 742. *Poussin*, Apollo and Daphne (his last work, unfinished); 321. *Claude Lorrain (Gellée)*, Landscape; *Sébastien Bourdon*, 75. Gipsies' halt, 76. Beggars; above, 513. *Charles Le Brun*, Entry of Alexander the Great into Babylon, painted, like Nos. 509-12 (see below), as designs for Gobelins tapestry (1661); 562. *Le Sueur*, St. Scholastica appearing to St. Benedict; *Nic. Poussin*, 718. Assumption, 713. Holy Family; 556. *Le Sueur*, Bearing of the Cross, 'touching in its sweet and profound melancholy'; *Nic. Poussin*, *740. Landscape with Orpheus and Eurydice (1659), 709. The Israelites gathering manna in the wilderness (Rome, 1639), 710. The Philistines struck with pestilence (Rome, ca. 1630), 706. Moses in the ark of bulrushes; 434. *Jouvenet*, Raising of Lazarus (1706); 560. *Le Sueur*, St. Paul preaching at Ephesus, the principal figure after Raphael (1649); 511. *Le Brun*, The tent of Darius, one of the series mentioned on

p. 141; 730. *Poussin*, Bacchanal; *Claude Lorrain*, *313. Harbour at sunset, *312. Village Fête (both painted in 1639); 59. *Le Valentin*, Concert; 726. *Poussin*, Rescue of the young Pyrrhus; 1277. *G. Poussin (G. Dughet)*, Landscape; 433. *Jouvenet*, Miraculous Draught of Fishes; 724. *Poussin*, Rape of the Sabines; 529. *Claude Lefebvre*, Master and pupil; *Claude Lorrain*, 323. Mouth of a harbour, 315. Samuel anointing King David; 456. *Laurent de Lahire*, Pope Nicholas V. at the tomb of St. Francis of Assisi; *317. *Claude Lorrain*, Harbour, of great vigour and depth of colouring; 790. *Rigaud*, Robert de Cotte, the architect; 557. *Le Sueur*, Descent from the Cross; 510. *Le Brun*, Battle of Arbela; 322. *Claude Lorrain*, The ford.

Between the doors: 52. *Bon Boulogne*, St. Benedict resuscitating a child; 555. *Le Sueur*, The Salutation.

On the left wall, as we continue: 318. *Claude Lorrain*, Seaport; 736. *Poussin*, Spring, or the Earthly paradise; *H. Rigaud y Ros*, 784 (above), Two portraits of Marie Serre, mother of the painter, 780. Presentation in the Temple, of great vigour of colouring (the painter's last work, 1743); 737. *Nic. Poussin*, Summer, or Ruth and Boaz; *Claude Lorrain*, 325. Louis XIII forcing the pass of Susa, near Turin, in 1629, 324. Siege of La Rochelle by Louis XIII in 1628; *Nic. Poussin*, 738. Autumn, or the Spies returning with grapes from the Promised Land, 731. Echo and Narcissus; above, 512. *Le Brun*, Alexander and Porus; *Nic. Poussin*, 722. Vision of St. Paul, 720. Death of Sapphira; 788 (above 722), *Rigaud*, Portrait-group; 320. *Claude Lorrain*, Landscape; 782. *Rigaud*, Philip V. of Spain at the age of seventeen (1700); *Nic. Poussin*, 716. The Woman taken in adultery, 714. Holy Family; above, 515. *Le Brun*, Death of Meleager; 977. *Simon Vouet*, Wealth; *314. *Claude Lorrain*, Mark Antony receiving Cleopatra at Tarsus; 735. *Poussin*, Time delivering Truth from the attacks of Envy and Discord (a ceiling-painting executed in 1641 for Card. Richelieu); *316. *Claude Lorrain*, Ulysses restoring Chryseis to her father, with figures by *Fil. Lauri*; 978 (above 316), *Vouet*, Faith (companion-picture to 977); *734. *Poussin*, Arcadian shepherds; *628. *Mignard*, Madonna (Vierge à la Grappe); *781. *Rigaud*, Louis XIV, an excellent portrait; 705. *Poussin*, Moses in the ark of bulrushes; 452. *L. de Lahire*, Madonna and Child; above, 639. *Mignard*, Françoise d'Aubigné, Marquise de Maintenon; above, 559. *Le Sueur*, SS. Gervasius and Protasius refusing to sacrifice to Jupiter; *Le Brun*, 514. Hunt of Meleager and Atalanta, 498. Christ entering Jerusalem; 971. *Vouet*, Presentation of Jesus in the Temple; *783. *Rigaud*, Bossuet; 530. *Lefebvre*, Portrait (1667); 153. *Le Bourguignon*, Skirmish between cuirassiers and Turkish cavalry; 311. *Claude Lorrain*, Campo Vaccino at Rome; 732. *Poussin*, Triumph of Flora; *310. *Claude Lorrain*, Harbour at sunrise; *Mignard*, 634. St. Cecilia (1691), 630. Christ on the way to Calvary (1684); above, 509. *Le Brun*, Alexander crossing the Granicus; 483. *Largillière*, Count de la Châtre. —

*704. *Poussin*, Eleazer and Rebecca (one of the master's most charming compositions).

The gallery is adjoined by the —

Salle des Portraits, or Room XV, surmounted by a lofty cupola, and containing a collection of *Portraits of Artists*, most of which are of little value save for their historical interest. They all bear inscriptions. The ceiling is embellished with paintings by *Charles Muller* illustrative of French periods of art: under St. Louis, Francis I., Louis XIV, and Napoleon I. The walls are hung with eight beautiful Gobelins tapestries. In the centre of the room is a fine Sèvres vase.

The most interesting portraits are as follows, from right to left: 373. *Et. Jeaurat*, by Greuze; 640. *P. Mignard*, by himself; 525. *Jos. Vernet*, by Mme. Lebrun; no number, *Bon Boulogne*, by G. Allou; 179. *Coypel*, by himself; 200. *Mongez* and his wife, by David; 524. *H. Robert*, by Mme. Lebrun. — 476. *David*, by Langlois; 1148. *Guercino*, 1466. *Tintoretto*, by themselves; 482. *Le Brun*, by Largillière. — 760. *P. Puget*, by Fr. Puget; 821. *M.* and *Mme. Vien* (*Marie Reboul*), by Roslin; *147. *G. Courbet*, by himself (The man with the leather belt). — *521. *Mme. Lebrun*, with her daughter, by herself; no number, *Roslin*, 796. *H. Rigaud*, by themselves. — 302. *Fragonard*, 904. *L. M. Van Loo*, 1380. *Maratta*, all by themselves. — 272. *Th. Rousseau*, by E. Dubufe; 166. *N. Coypel*, 519. *Le Brun*, by themselves; 533. *Hallé*, by J. Legros. — 502. *Soufflot*, the architect (with two of his drawings), by L. M. Van Loo; 68. *J. B. Greuze*, by himself; 492. *Nic. Coustou*, by Largillière; 80. *Bourdon*, by himself; 958a. *J. B. Isabey*, by H. Vernet; 407. *Mme. C. A. Haudebourg* (*Lescot*), by herself; 778bis. *Heilbuth*, by Ricard. — Bust of *David*, by Rude.

On the easels near the windows are new acquisitions or gifts; from right to left (no numbers): *Sir Joshua Reynolds*, Master Hare; *Sir Th. Lawrence*, Portrait; *J. M. W. Turner* (1775-1851), View of the Pont-Neuf; *Lawrence*, Portrait of Mary Palmer, countess of Inchiquin; *Ch. H. Hodges*, Portrait of an old lady; *Mercier*, Wine-taster.

Before visiting the large Room VIII (Modern Works; on the right), we proceed straight on to the —

Galerie Française du XVIIIe Siècle or *Galerie Daru* (Room XVI). To the right of the entrance: no number, *Greuze*, Girl. — Right wall: 180. *Charles Antoine Coypel*, Persens delivering Andromeda; *Desportes*, 232, 235. Sporting-dogs and feathered game, 224. Sportsman, 226 (above), Boar-hunt, 231. Louis XIV's dogs; no number, *Greuze*, Girl; 811. *Hubert Robert*, Landscape; 869, 876, 868b, *Tocqué*, Portraits; *Lancret*, 467. The nest, 466. Turtledoves; 172. *A. Coypel*, Young girl; 249. *Desportes*, Portrait of himself; 170. *A. Coypel*, Esther before Ahasuerus; 290. *J. H. Fragonard*, The high priest Coresus giving his life for Callirrhoe; 689. *Pater*, Fête champêtre (1728); 265. *Drouais*, Portrait of Le Lorrain, the sculptor; 897. *C. A. Van Loo*, Marriage of the Virgin; 183. *A. Coypel*, Portrait of himself; 465-462. *Lancret*, The Seasons; 935, 936. *Jos. Vernet*, Castle of Sant' Angelo and Ponte Rotto at Rome; 375, 374. *Greuze*, Girls' heads; 657. *J. M. Nattier*, Mary Magdalen; 893. *J. B. Van Loo*, Diana and Endymion; 867. *L. Tocqué*, Marie Lesczinska, Queen of France; *Boucher*, 30. Diana quitting her bath, 31. Venus begging Vulcan for arms for Æneas, 32. Sleeping shepherdess; 291.

J. H. Fragonard, Music-lesson; 221. *De Marne*, Road; 99. *J. B. S. Chardin*, Housekeeper; 666, 671. *Oudry*, Dogs; *Chardin*, 97. The antiquarian ape, 94. Dead hare and hunting-gear; 863. *Taraval*, Triumph of Amphitrite; 33. *Boucher*, Bag-piper; 668. *Oudry*, Dog and game; 651, 650. *L. G. Moreau*, Landscapes; *H. Robert*, 809. Landscape, 810. Interior of a park; 959. *A. Vestier*, Portrait of his wife; 28. *Boilly*, Arrival of the diligence; 222. *De Marne*, Fair; 913. *J. Vernet*, Moonlight scene; above, no number, *Greuze*, Two girls; 261. *Drolling*, Kitchen.

Rear-wall: 194. *David*, Paris and Helen; above, 922. *J. Vernet*, Return from fishing; beyond the door, *Greuze*, 370. The father's curse, 371. The repentant son, more striking in subject than in execution.

The door opens on the upper landing of the Escalier Daru (p. 116), where a few pictures by early Italian masters are hung: *Botticelli*, *1297, 1298. Frescoes from the Villa Lemmi near Florence, said to have been painted for the nuptials of Lorenzo Albizzi and Giannina Tornabuoni, and representing Giannina with the Graces and Lorenzo with the Arts and Sciences; *1294. *Fra Angelico*, Crucifixion, from the former Dominican monastery at Fiesole. Here, also, are antiquities found at Delphi, etc.

We re-enter the gallery; to the right: 373a. *Greuze*, Portrait; *Boucher*, no number, Rinaldo and Armida, 34, *35. Pastoral scenes; 203. *Debar*, Fête champêtre; above, 965. *J. M. Vien*, Sleeping hermit; *369. *Greuze*, The marriage-contract, exceedingly popular in its time; *Lancret*, 469. Innocence, 468. Music-lesson; above, 884. *J. F. de Troy*, Esther's toilet (design for Gobelins tapestry); *Mme. Vigée-Lebrun*, 520. Peace with Abundance, 526. Mme. Molée-Raymond, 522. Portrait of the artist and her daughter. Below, two *Chardins* and 549a. *Lépicié*, Carle Vernet, the painter, as a child. Above, 678. *J. Parrocel*, Louis XIV crossing the Rhine (1672); *H. Robert*, 799. So-called temple of Diana at Nimes, 804. Circular temple surmounted by a dove-cot, 807. Ruined portico; *J. B. Hilaire*, 410. Reading, 410a. Music; 899. *C. A. Van Loo*, Huntsmen resting; *Greuze*, *372. The broken pitcher, his best-known work. 373b. Portrait of Dr. Duval; 698. *Perronneau*, Oudry, the painter; 665. *Ollivier*, Tea at the prince of Conti's; *982. *A. Watteau*, Embarking for Cythera, 'tender and ideal in colouring, a typical dream of youth and happiness'; 9. *Aved*, Mirabeau; *Boucher*, 38. Cephalus and Aurora, 45a. Trapped bird (sketch), 37. Vertumnus and Pomona; *372a. *Greuze*, Milkmaid; 803. *H. Robert*, Porticus of Octavia at Rome; * 39. *Boucher*. Rape of Europa; 535. *Le Moyne*, Olympus (sketch for a ceiling); *Chardin*, *92. Grace. his finest work (1740), *91. The industrious mother; *Boucher*, *45. Pastoral, 40. Venus begging arms from Vulcan; 923. *J. Vernet*, Landscape; 638. *Mignard*, The Grand Dauphin, son of Louis XIV, and his family; *50a. *Boucher*, Interior; *J. Vernet*, 921.

Women bathing, 932 (above), Setting sun; *Chardin*, 95. Kitchen utensils, 89. Ray, 90 (farther on). Animals and fruit; 36. *Boucher*, Vulcan presenting Venus with arms for Æneas; 868. *Tocqué*, Louis of France, son of Louis XV; 661a. *J. M. Nattier*, Portrait; above, 885. *J. F. Troy*, Swoon of Esther (design for tapestry); above, 764. *J. Raoux*, Telemachus recounting his adventures to Calypso; *F. Desportes*, 237. Still-life, 245. Fruit and game, 229. Vegetables, 230. Flowers and fruit, 220. Dogs; *670. *Oudry*, Farm. — To the right of the door: no number, *Greuze*, Little girl.

Between the doors, 835. *J. B. Santerre*, Susannah; 938. *J. Vernet*, Sea-piece; 853. *P. Subleyras*, Magdalen.

The paintings which follow in chronological order will be found in the Salle des Sept Cheminées (p. 150). We now re-enter the Salle des Portraits, and turn to the left into the —

Salle Francaise du XIXe Siècle or Room VIII, situated between the Salle des Portraits and the Grande Galerie. This was formerly a *Salle des Etats* or States Assembly Room. We begin to the right of the entrance from the Salle des Portraits (p. 143). — 425. *Ingres*, M. Cordier; no number, **Daubigny*, Harvest (1851); no number, *G. Ricard*, Mme. de Calonne; above, *209. *E. Delacroix*, Revolution of July 28th, 1830 (The barricade); above, 625. *A. Michallon*, Landscape. — Wall on the right: *207. *Delacroix*, Dante and Virgil in Hades, 'ardent and sombre, pervaded by an infernal glow' (1822); 771. *G. H. Regnault*, Execution at Granada; no number, *Delacroix*, *Hamlet and the grave-diggers; 141. *Corot*, Landscape; above (no number), *Delacroix*, Tiger-cub playing with its mother; 390. *Gros*, Francis I. and Charles V. at the tombs of St. Denis; above, *156. *Th. Couture*, Romans of the decadence; *141B. *Corot*, Castel Gandolfo; above (no number), *Decamps*, Defeat of the Cimbri; 702. *Pils*, Ronget de l'Isle singing the Marseillaise; 2965. *Meissonier*, Portrait of Mme. Gerriot; *200A. *David*, Mother and daughters; 17. *Benouville*, St. Francis of Assisi blessing the town of Assisi from his deathbed (1853); 643. *Millet*, Spring; 189. *David*, Oath of the Horatii; 197. *Lévy*, Portrait; *417. *Ingres*, Apotheosis of Homer (for a ceiling; 1827); above, 145. *Courbet*, Stags fighting; *644. *Millet*, The gleaners, in the same realistic and poetic style as the more famous Angelus of this tardily appreciated master; 842c. *A. Scheffer*, Portrait; *423. *Ingres*, Woman bathing; 363. *Gleyre*, Lost illusions; above, 191. *David*, Lictors bringing to Brutus the bodies of his two sons; *138. *Corot*, Morning; *Ingres*, 427. Mme. Rivière, 426. M. Rivière; no number, *L. Boulanger*, Portrait; 283. *H. Flandrin*, Study; *889. *Troyon*, Oxen on their way to the plough, a masterly work; 610. *Lethière*, Death of Virginia; *Ingres*, 416. Madonna with the host, 420. Joan of Arc at Rheims. — Rear-wall: *204. *Manet*, Olympia; *184. *Daubigny*, Vintage in Burgundy; 230. *E. Devéria*, Birth of Henri IV, 'the dawn of a colourist who

did not live till day'. Above the door, 748. *Prud'hon*, Meeting of Napoleon I. and Francis II. after the battle of Austerlitz.

On the other side of the door of the Grande Galerie, to the left as we face it: 412. *Huet*, Floods at St. Cloud; 216. *P. Delaroche*, Death of Queen Elizabeth of England, painted in 1828. — *Ingres*, *422b. Recumbent odalisque (early work; 1814). 415. Christ handing St. Peter the keys of Paradise, *428b. M. Bertin, founder of the Journal des Débats (1832); *890. *Troyon*, Returning to the farm; 609. *Lethière*, Brutus condemning his sons to death; 418. *Ingres*, Cherubini (1842); 615. *Marilhat*, Ruined mosque of Caliph el-Hâkim, at Cairo; 306. *Fromentin*, Arab camp; *Courbet*, 146. Deer in a wood, 144. Wounded man; 284. *Flandrin*, Portrait; 147A. *Courbet*, The wave; 842B. *A. Scheffer*, Lamennais; 50bis. *Bouchot*, Fall of the Directory (Nov. 9th, 1799); *213. *Delacroix*, Taking of Constantinople by the Crusaders; above, 843. *Schnetz*, The vow; *827. *Th. Rousseau*, Border of the forest at Fontainebleau; above, 842A. *A. Scheffer*, Portrait of Villemain; 847. *Sigalon*, Courtesan; 408. *Heim*, Scene from Jewish history; *Delacroix*, 214. Portrait of himself, 211. Jewish wedding in Morocco (spoiled), 212. The shipwreck of Don Juan (Byron); 145A. *G. Courbet*, Deer in cover; 419. *Ingres*, Ruggiero delivering Angelica; *389. *Gros*, Napoleon I. at Eylau in 1807; 210. *Delacroix*, Algerian women; 418. *Ingres*, Portrait of Mlle. Rivière; 185. *Daubigny*, Spring; 428A. *Ingres*, M. Bochet; 957. *H. Vernet*, Judith and Holofernes; 208. *Delacroix*, Scene from the massacres at Chios; above, 1. *D'Aligny*, Prometheus. — Above the entrance, 770. *Regnault*, General Prim (1868).

From the Escalier Daru we pass through the door to the left of the Nike of Samothrace (p. 116) into the —

Rotonde d'Apollon (XXXII), adorned with ceiling-paintings by *Blondel* (Fall of Icarus), *Couder* (the Four Elements), and *Mauzaisse*. In the centre is a handsome marble vase, imitated from an antique vase in the Vatican, and surrounded with a modern mosaic by *F. Belloni*. By the central window are bronze statuettes; also, beautiful head of a child in marble, in the style of Praxiteles. — Facing us is the *Salle des Bijoux Antiques* (p. 149). — A fine wrought-iron door of the 17th cent. on the right leads to the —

***Galerie d'Apollon.** This saloon, which is over 200 ft. in length, was constructed in the reign of Henri IV, burned down under Louis XIV in 1661, and rebuilt from designs by *Charles Le Brun*, who left the decoration unfinished. It was then entirely neglected for a century and a half, but was at length completed in 1848-51 by *Félix Duban*. It is the most beautiful hall in the Louvre, and is considered one of the finest in the world. The name dates from the time of Le Brun, who had intended a figure of Apollo to be the central point of his decorations in honour of the 'Roi Soleil', but the

celebrated *Ceiling-painting, representing Apollo's Victory over the Python, was not executed until 1849, by *Eug. Delacroix*. The vault is divided into five large fields depicting the periods of the day. Surrounding it are four other paintings representing the seasons (second half of the 18th cent.), while the twelve medallions in grisaille portray the months. The principal subjects are: Aurora or Dawn, by *Ch. Muller*, after Le Brun; Castor or the Morning Star by *A. Renou*; then, beyond the Apollo (which represents Noon), Morpheus or Evening, Night or Diana, both by *Le Brun*. On the vaulting above the entrance is the Triumph of the Earth, by *J. Guichard*, after Le Brun. In the vaulting over the window, Triumph of the Waters (Neptune and Amphitrite), by *Le Brun*. The panels of the walls are adorned with portraits of twenty-eight French kings and artists, in Gobelins tapestry (see p. 332). — Fine view from the windows. The door at the end on the right opens into the Salon Carré (p. 121).

The beautiful tables and other furniture in this room date chiefly from the reign of Louis XIV. The glass-cases contain *Gems*, *Trinkets*, *Enamels*, and *Plate*. No catalogue.

Case I. Enamelled casket; enamels in monochrome by *M. Didier* (16th cent.), *P. Reymond*, *Fr. Limosin* (17th cent.), and other Limoges enamels.

Case II (in the centre) mainly contains church-vessels of the Gothic period, enamelled gold vases, and vessels in rock-crystal. On the top shelf: at each end, enamelled Venetian basins; reliquary (12th cent.; German) for an arm of Charlemagne; casket known as the 'coffret de St. Louis', from the abbey of Lys (Limoges; 13th cent.); enamelled brass casket of the 14th cent.; *Amazon on horseback, Centaur carrying off a woman, in silver-gilt of the 16th century. — On the middle shelf: next the windows, Enamelled croziers of the middle ages; engraved rock-crystal pax of the late 15th cent. (German); two reliquaries in the form of Madonnas (15th cent.); reliquary-cross of St. Vincent of Laon (French; end of 12th cent.). — Lower shelf: at the right end and opposite the window, two reliquaries in the form of angels, and other objects, from the Chapel of the Order of the Holy Ghost in the Louvre, but dating from the 15th cent. and therefore anterior to the founding of the order by Henri III (1579); reliquary of St. Francis of Assisi (French; 13th cent.); small Romanesque enamelled reliquaries; chalices, including two of the 13th cent.; book of hours belonging to Catherine de Médicis (16th cent.); holy-water basin in agate and silver-gilt (16th cent.); reliquary in the form of a statuette of St. Lawrence lying on a gridiron (French; 15th cent.). — On the other side of the case are enamelled vases, reliquaries, Polish goblet, rock-crystal vases, etc. — At the left end, *Reliquary for an arm of St. Louis of Toulouse, in silver-gilt and enamel (Italian; ca. 1337); reliquary from the Chapel of the Holy Ghost (German; 15th cent.).

Case III. Chiefly objects of the 16th century. *Pax, with enamels and rubies, from the Chapel of the Holy Ghost; two urns in basalt and agate, formerly in the possession of Cardinal Mazarin; *Ciborium of crystal, with silver-gilt base and cover, adorned with chasing, cameos, and gems; *Rings; cups of sardonyx; rock-crystal vessel, shaped like a chimæra.

Case IV. Objects of the 16-17th centuries. On the top shelf: **Epergne* of the time of Louis XIV, consisting of a boat in lapis-lazuli mounted in gold and enamel; *Goblets* in rock-crystal and **Ewers*, beautifully chased (translucent, best seen from the other side; the handle of one is set with enamels and rubies); sweetmeat-dishes in pietra dura. — On the middle shelf: *Ewer of sardonyx, with enamelled mounting; busts of Roman

Emperors, the heads of precious stones; agate *Cup with cameos; vase of sardonyx (German; 16th cent.); three cups of the 16th cent.; incense-holder in pietra dura (16th cent.); cup from China (18th cent.); perfume-burner of green jasper adorned with enamels. — Below, *Agate cup; vase of red jasper, with dragons as handles, attributed to Benvenuto Cellini (16th cent.); vase and goblets in rock-crystal; more busts of Emperors with heads of precious stones; at the end, to the left, antique *Vase, beautifully mounted as a ewer; to the right, **Cup* of sardonyx, the handle in the shape of a dragon studded with diamonds, rubies, and opals; to the left, another cup, with a sea-horse and lizard; tray embellished with pearls (16th cent.). At the right end, basin for a ewer, by Wenzel Jamnitzer (Nuremberg; 16th cent.). — More beautiful vases on the other side.

Case V contains the Crown Jewels retained when the rest were sold in 1887. Among these are: the **Regent*, perhaps the finest diamond in the world, weighing 136 carats and worth 12-15 million francs (50-60,000*l.*); to the right, the *Mazarin*, another huge diamond, named also 'Fleur de Pêcher' on account of its rosy glow; between them, the '*Côte de Bretagne*', a large ruby cut in the shape of a dragon by Gay, Mme. de Pompadour's lapidary. In front, sword of Charles X, executed by F. Bapst, and set with gems (on the scabbard, the letter N, for Napoleon). — Behind: to the right, facsimile of the *Crown of Louis XV* (false jewels), to the left, *Crown of Napoleon I.* (1804), in imitation of Charlemagne's crown (with antique jewels); between these, *Plaque commemorating the Peace of Teschen* (1779), an interesting German work. In front, watch taken from the Dey of Algiers in 1830; pearl dragon-brooch and elephant of the Danish order of the Elephant. — To the left, *Grotto-work Brooch of Catherine de Médicis*, reset by A. Bapst in 1856.

Case VI. Objects of the 16-17th centuries. — On the top shelf: Vases of rock-crystal and pietra dura set in gold. — On the middle shelf and below: Cups and ewers of sardonyx, agate, and jasper, with enamels, etc. — In the centre: *Scourging of Christ, a statuette in blood jasper, on a richly ornamented pedestal (16-17th cent.).

Table with the **Shrine of St. Potentian*, a German work of the early 13th century.

Case VII, behind, to the left. — To the left, silver plaque (repoussé work), representing the holy women at the Sepulchre, from the abbey of St. Denis (Byzantine; 11th cent.); behind, picture-reliquary of the 13th cent. (imitation Byzantine work) and a repoussé relief in silver (12th cent.). — In the middle, antique vases in porphyry and sardonyx, remounted in the 12th cent.; *Vase of Eleanor of Aquitaine*, wife of Louis VII of France and afterwards of Henry II. of England (12th cent.), in antique rock-crystal, mounted in the 12th cent.; in front, Chalice with champlevé enamel, by G. Alpais (Limoges; 13th cent.) and *Paten of the Abbot Suger* of St. Denis in serpentine (12th cent.); *Case for an evangelistary from the abbey of St. Denis (French; 11th cent.). Chalice in enamelled silver with the arms of the Guzmans (Hispano-Flemish; 14th cent.). To the right, chalice of the abbot Pelagius (Spanish; 13th cent.).

Case VIII, behind, to the right. Gold casket once belonging to Anne of Austria; vases, basins, and utensils from the Chapel of the Holy Ghost (see p. 147).

In front of the end-window, under glass, *Madonna in silver-gilt, presented to the abbey of St. Denis by Queen Jeanne d'Evreux (French; early 14th cent.).

The glass-cases along the wall opposite the windows and in front of the windows chiefly contain Enamels. The Louvre collection is considered the finest in Europe. The Musée de Cluny (p. 276) also contains a very rich collection.

In strict accuracy *Enamel* is a fusible preparation of glass, coloured by metallic oxides, used to decorate plates of metal. It may be either transparent or opaque. The decorated plates, however, also are known as *Enamels*. — Enamels are termed *Cloisonnés* when the coloured vitreous glaze is deposited in compartments formed by thin metal partitions (cloisons) following the outlines of the design on the surface of the plate; *Champlevés*

when the compartments are sunk into the thickness of the plate; *Translucides* or *Transparents* when the design is incised on the plate and covered with transparent enamel; and *Painted* (peints) when the entire surface of the plate is covered with colonred enamel.' Cloisonné and champlevé enamels were made by Byzantine and mediæval artists; the translucent process was not invented until the 14th cent.; while painted enamels occur for the first time about 1520. The art of painting on enamel was practised in France, more especially at Limoges, as early as the 12th century. It culminated in the 16th, and died out in the 18th century. The most famous artists in enamel were *Nardon Pénicaud*, *Léonard Limosin*, *Jean* and *Pierre Courteys*, and *Pierre Reymond* (see also p. 276).

By the First Window, near the entrance: Transparent enamels of the 14-15th cent.; French, Italian, and Byzantine enamels of the 14-16th centuries. — Second Window: *Champlevé Enamels* of the 12-13th cent. (Rhenish and Limoges work), Crucifix in gilt bronze, chased (Romanesque style; 12th cent.). — Third and Fourth Windows: **Painted Enamels* from the studio of the *Pénicauds* (16th cent.). — Fifth Window: *Goldsmiths' work: étuis, medallions with miniatures, rings, chains, crosses, pendants, and other ornaments enamelled or set with pearls and gems; cameos; intaglios. — Sixth Window: *Limoges Enamels* (16th cent.; from the Leroux bequest, 1896). — Seventh Window: Articles nsed at the coronation of the French kings: sword of the end of the 12th cent.; mantle-clasp (14th cent.); gold spurs (12th cent.); *Sceptre of Charles V (14th ceut.); 'Hand of Justice' of the kings of the 3rd dynasty; ring of St. Lonis, from the abbey of St. Denis. — Mirror and sconces of Marie de Médicis, set with sards and cut and engraved agates, presented to the qneen by the Venetian Republic; poniard of the grandmaster of the Order of Malta (German; 2nd half of the 16th cent.). — Eighth to Twelfth Windows: Limoges enamels of the 16-17th cent., by *L. Limosin*, *P. Reymond*, *Jean de Court*, *Couly Noailher*, *Suz. de Court*, and the *Pénicauds*. Also, fine green and white draught-board (11th window).

Cases XIII-XVII, opposite the windows, contain enamels by *P. Reymond*, *P. Courteys*, and *L. Limosin* (in the 2nd and 3rd), and other Limoges enamels. In the 2nd: *L. Limosin*, Portraits of Melanchthon, Francis of Lorraine, a Rhinegrave, Francis II. and Henri II of France, and Limosin himself; in the 3rd: Portrait of Constable Anne de Montmorency. In the last case also is goldsmiths' work: **Shield* and **Helmet* of Charles IX (d. 1574) in gold and enamel; silver ewer and platter in repoussé and chased work, representing the expedition of Emp. Charles V. against Tunis in 1536.

We return to the Rotonde and thence (right) enter the —

Salle des Bijoux Antiques, which is adorned with a ceiling-painting by *Mauzaisse*, representing Time showing the ruins that he causes and the works of art he brings to light; below, Seasons, Elements, etc. The *Ancient Ornaments* exhibited here show the perfection to which the goldsmiths' and silversmiths' art of antiquity had attained.

In the cases to the right and left are fibulæ, bracelets, rings, necklaces, and earrings.

1st Central Case. At the top: Gilded iron helmet (Gallo-Roman), with enamel ornamentation (fonnd in the Seine near Rouen); conical Etrnscan helmet, with golden circlet and wings; golden quiver; three golden crowns, the last of which is specially fine. — Below are golden crowns, necklaces of gold, silver, enamel, and pietra dura, some with delicate and artistic pendants. Side next the Seine: *198 (5th division, 2nd row), Golden Etruscan necklace adorned with a head of Bacchus (?) with the horns and ears of a bull. — 2nd Central Case. **Treasure of Bosco Reale* (near Pompeii), consisting of 94 silver articles discovered in 1895 on the site of a house destroyed by the eruption of Mt. Vesuvius in 79 A.D. These objects are Alexandrian, Greek, and Roman works of the 1st cent., though some are in such admirable preservation that one is

almost tempted to believe they are not antique. They were presented to the Louvre by Baron E. de Rothschild. — WALL CASE. Greek and Roman rings; earrings and other Etruscan gold ornaments from Volsinii (Bolsena); Fortuna, of bronze plated with silver, found at St. Puits (Yonne). Silver vases and other objects found in 1836 at Notre-Dame-d'Alençon, near Brissac.

SIDE NEXT THE SEINE. *1st Case.* Intaglios from Utica, Smyrna, etc. Fibulæ. Gold and bronze rings. — *2nd Case.* Cameos; intaglios; 'phaleræ' or ornaments for horses, etc. — *3rd Case.* More objects found at Bosco Reale, silver plate, and gold jewelry. — *4th Case.* Gold necklaces; plaques of beaten gold; silver work; statuettes. — *5th Case.* Silver vessels, jewels, etc., found at Notre-Dame-d'Alençon (see above).

Proceeding in a straight direction, we next enter the —

Salle des Sept Cheminées, or ROOM III, containing pictures of French masters of the end of the 18th and beginning of the 19th century, as represented by *Jacques Louis David* (1748-1825), his pupils, and contemporaries.

Beginning on the left: *David*, *188. The Sabine women interposing between the Romans and the Sabines (one of his finest works; 1799), *199. Mme. Récamier (of classic beauty, with delicate grey tones; not quite finished), *197A, *197B (to the left and right of the preceding), Portraits. Above, to the left and right: *Géricault*, 339. Officer of chasseurs, 341. Wounded cuirassier; 744. *Prud'hon*, Crucifixion (with a violet tinge and very gloomy; damaged). — 360 (above the door), *Girodet-Trioson*, The Deluge; *Prud'hon*, 751. Empress Josephine, in a fine forest-landscape, *747. Crime pursued by Justice and Divine Vengeance (painted for the Criminal Courts in 1808), 759, 753, 752, 755. Portraits; *Géricault*, *338. Raft of the Medusa, a French frigate which went down with 400 men on board, of whom only five were saved on a raft (1819; this painting created a great sensation, but has become very dark), 344. Lime-kiln, 354. Stable; 392A. *Gros*, General Fournier-Sarlovèze. — Rear-wall: 746. *Prud'hon*, Assumption; sketches by Prud'hon and Géricault; 779. *Riesener*, Portrait; *David*, *202bis. Coronation of Napoleon I., ordered by the Emperor, who paid 3000 *l.* for it (1807), 196. Portrait; 135. *Cochereau*, Interior of David's studio; 391. *Gros*, Bonaparte at Arcole; *David*, *198. Portrait of Pope Pius VII. (1805), 197. Portrait, 202. Portrait of himself; *Géricault*, 348. Epsom Races in 1821, 343. Carabineer; *337. *Gérard*, Portrait of the Marchesa Visconti, in a wooded landscape. — 328. *Gérard*, Cupid and Psyche, much admired in its day; 391A. *Gros*, Christine Boyer, first wife of Lucien Bonaparte, in a landscape; 393. *Guérin*, Return of Marcus Sextus, a Roman, banished by Sylla, who finds his wife dead on his return (1799); *756. *Prud'hon*, Rape of Psyche, a work to which the artist largely owes his title of 'the French Correggio'; 362. *Girodet-Trioson*, Burial of Atala (from a story by Châteaubriand; 1808); *388. *Gros*, Bonaparte in the plague-hospital at Jaffa (1804); 523. *Mme. Vigée-Lebrun*, Giov. Paesiello, the musician; *332. *Gérard*, Portraits of Isabey, the miniature-painter, and his daughter (1795).

— Above the door, 396. *Guérin*, Pyrrhus taking Andromache and Astyanax under his protection (1810). — This room also contains numerous small portraits by *David*, *Gérard*, *Prud'hon*, *Ingres*, etc.

Passing through the door to the left of the entrance (or to the right if we face the entrance), we reach the small —

Salle Henri Deux, or Room II, a badly-lighted room, with a ceiling-painting by *Blondel*, representing the strife of Minerva and Neptune, Mars (left), and Peace (right). This room, also, contains works by French painters of the 19th century. — To the right: 199a. *L. David*, Portrait; above, 186. *A. Dauzats*, Interior of a Spanish church; *143. *Courbet*, The burial at Ornans, a realistic masterpiece, received at first with much antagonism; 376 (355B), *Géricault*, Presumed portrait of himself; 622. *Constance Mayer* (Prud'hon's friend), The dream of happiness; 834. *St. Jean*, Fruit-gathering. — Rear wall: 955. *C. Vernet*, Charles X hunting; 934. *J. Vernet*, Environs of Marseilles; 20. *Bidauld*, Landscape. — To the left, as we return: 993A. *F. X. Winterhalter*, Portrait; 834a, 834b. *St. Jean*, Flowers; 866. *L. C. Timbal*, Muse and poet; 826B. *G. Rouget*, Portraits. — To the left of the entrance to the following room: 217A. *P. Delaroche*, Youthful martyr; 83. *Brascassat*, Landscape with cattle; *Jacobber*, 429. Flowers, 430. Fruit; 399. *Guérin*, Aurora and Cephalus; 192. *David*, Belisarius asking for alms; 329. *Gérard*, Daphnis and Chloe. — A fine view is obtained from the neighbouring window. 361. *Girodet-Trioson*, The sleeping Endymion visited by Diana in the form of a moon-ray.

Collection La Caze (Room I). This collection, which was bequeathed to the museum in 1869 by Dr. La Caze, chiefly comprises French paintiugs of the time of Louis XIV (Rigaud, Largillière), and of the rococo period (Watteau, Lancret, Pater, Boucher) and realistic school (Chardin) of the 18th century. There are also several paintings by Tintoretto, Velazquez, and Ribera.

Beginning on the right: 48. *Fr. Boucher*, The artist in his studio. On the right wall: 47. *Boucher*, The Graces; 826. *A. Roslin*, Portrait; *Largillière*, 488. Portrait of President de Laage, *491. Portraits of the painter and his wife and daughter, 490a. Portrait, 485. Young lady as Diana, 484. Portrait, 487. A magistrate, 486. Portrait. Above, 1468. *Tintoretto*, Susannah and the elders. 50 (beside No. 488), *Boucher*, Portrait; above, 335. *Gérard*, Empress Marie Louise; *1725. *Ribera*, The club-foot (1652); 1736. *Velazquez (?)*, Portrait; 1735. *Velazquez*, The Infanta Maria Theresa (more probably Queen Maria Anna); 887. *De Troy*, Portrait; 537. *Lemoyne*, Hercules and Omphale; above, 1249. *V. Castelli*, Moses smiting the rock; 174. *A. Coypel*. Democritus; 794. *Rigaud*, Portrait of an old man; 1946. *Ph. de Champaigne*, Portrait (1653); 326. *Cl. Lorrain (?)*, Landscape; above, 2194. *P. de Vos*, Stricken deer; 960. *Vestier*, Portrait; 1948. *Ph. de Champaigne*, Portrait (half-length); 201. *J. L. David*, Bailly; 548. *Lenain*, Rustic meal (1642);

above, 1311. *Luca Giordano*, Death of Seneca; 77. *Bourdon*, Interior; *Rigaud*, *792. Duc de Lesdiguières as a child, *793. President de Bérulle, 791. Cardinal de Polignac; *Largillière*, 486. Portrait, 487. A magistrate; 1945. *Ph. de Champaigne*, Mayor and syndics of Paris; above, *Tintoretto*, 1469. Virgin and Child with saints, 1472, 1470. Portraits; 1335. *Guardi*, View in Venice; above, 1310. *Luca Giordano* Tarquinius and Lucretia; above the exit, 2748. *German School (18th cent.)*, Woman as Flora.

To the left, beginning again: *Greuze*, 378. Portrait, 379, Fabre d'Eglantine, the poet, executed in 1794 under the Terror, 382. Portrait of the artist, 376. Girl's head. 489. *Largillière*, Portrait of an actor as Apollo; *H. Robert*, 813. Winding staircase, 812. Fountain beneath a porticus. 292-301. Works by *Fragonard* (best, 292. Pastoral scene, 297. Study, 298. Inspiration). 765. *Raoux*, Girl reading a letter; 2135. *School of Rubens*, Horse attacked by wolves; *659. *Nattier*, Portrait of Mlle. de Lambesc as Minerva, with the young Count de Brionne (1732); above, 769. *J. B. Regnault*, The Graces; *J. B. Pater*, 690. Actors in a park, 693. Woman bathing; *N. Lancret*, 472. The cage, 473. Conversation, 471. Boldness rebuked, from Lafontaine, 470. Actor of the Italian comedy. Above, 1702. *Juan Carreño*, St. Ambrose distributing alms; *Nattier*, 660. Knight of St. John, 661. Daughter of Louis XV as Vestal; *Watteau*, 988. Judgment of Paris, 985. 'Slyboots' ('La Finette'), 984. Indifference, 986. Gay company in a park, 992. Pastoral scene, *983. Gilles and other characters of the Italian comedy, 990. Autumn, 989. The false step, 987 (perhaps by *Mercier?*), Conjurer, 991. Jupiter and Antiope. *Paler*, 691. The toilet, 692. Group in a park; 870. *Tocqué*, Portrait; 117. *Chardin (?)*, The return from school; 1041. *French School (18th cent.)*, Portrait; *Chardin*, 104. Monkey as painter, 103. The house of cards, 93. Grace (replica of the picture mentioned at p. 144), 114. Kitchen-table, 105-116. Still-life; above, 888. *De Troy*, Portrait; *Snyders*, 2148. Fishmonger, 2149. Game-dealer. 46. *Boucher*, Venus and Vulcan; *Largillière*, 490 A, 490. Portraits. Above, 2136. *School of Rubens*, Fight between bears and tigers; 1724. *Ribera*, Madonna; 1471. *Tintoretto*, Venetian senator; 1733. *Velazquez (?)*, Philip IV.; 87. *A. Fr. Callet*, Triumph of Flora. — By the rear wall at the exit, two large bronze candelabra.

The exit leads to the staircase (*Escalier Henri Deux*, p. 105) of the Pavillon de l'Horloge or Pavillon Sully, through which we may quit the Louvre, and where a bust of President Loubet, by *D. Puech* (1901), is placed. Beyond this staircase, to the left, is the —

Saloon of the Ancient Bronzes, occupying the greater part of the *Pavillon Sully* or *de l'Horloge*, the old chapel of the palace. The saloon (open from 12.30; 1 p.m. in summer), which has a fine iron door, contains a valuable collection of implements, weapons, etc.

In the vestibule, in front of the window, is a lifesize gilded bronze *Statue of Apollo*, in good preservation, found near Lillebonne, in Normandy. On

the right and left are antique busts; opposite are a chair, a tripod, and two glass-cases with large vases. On either side of the 1st window, bronze busts of Livia and Octavia.

CENTRAL GLASS CASE: Etruscan cists, the largest of which were found at Palestrina, near Rome; buckles, keys, collars, and bracelets; surgical and mathematical instruments; Greek mirrors, etc. Behind is an archaic Apollo, an excellent work of great historical interest. — BY THE WINDOWS: in the centre, glass-case containing busts and statuettes of Greek origin, including one of Dionysos; Gallic wrestler (Autun); fine figure of a bull charging (Autun); Athlete of the school of Polycletus. The larger statuettes are placed on pedestals beside the windows. By the middle window, Admirable head of a youth, found at Benevento (a Greek work; the eyes were inlaid). Glass-cases with Greek and Etruscan mirrors. — GLASS CASES TO THE RIGHT, as we return: Statuettes and busts, chiefly of deities. — WALL CABINETS, beginning on the same side: Mounts, handles, vases in the shape of heads, domestic implements, antique candelabra of every type, lamps, etc.; then weapons, fragments of statues, gladiator's armour from Pompeii, animals (bull, boar, cock), helmets. On the cabinets are placed busts. — GLASS CASE TO THE LEFT, as we return: Greek mirrors with supports, fortune-teller with movable disc embellished with reliefs (from Corinth), etc.

The staircase to the left beyond this hall leads to the second floor (p. 164; Thomy-Thiéry Collection, Musée de Marine, etc.).

***Furniture of the 17th and 18th Centuries.** The rooms containing this collection were formerly used for the meetings of the Council of State, and are decorated with ceiling-paintings. Changes in the arrangement are very frequent.

I. SALLE LOUIS XIV. On the entrance-wall, Gobelins tapestry representing Parnassus, after Raphael (end of 17th cent.). In the left corner, *Cabinet inlaid with tortoise-shell and brass (early Louis XIV period). Left wall, in the centre, on a column, Porphyry bust of Alexander, by *Girardon*. To the left, Lower part of an armoire, with Apollo and Marsyas (marquetry); to the right, companion-piece with Apollo and Daphne, both by *Boule*. On the exit-side, another piece of tapestry: Visit of Louis XIV to the Gobelins Manufactory (end of 17th cent.), after *Le Brun*. On the floor is a carpet from the Savonnerie, intended for the Galerie d'Apollon (p. 146). To the right, on a painted wooden console (Louis XV style): Rape of Dejaneira by Nessus, in bronze, by *Giov. da Bologna*, and a fine bronze bust of Cupid (Italian; 17th cent.); in the centre, a table of oriental porphyry and carved wood, from the Château de Vaux. By the wall, two commodes and two armoires, in the style of Boule; large console of carved and gilded wood, after *Robert de Cotte*, the architect. At the end: Ebony cabinet (Louis XIV), and a commode inlaid with brass, tortoise-shell, and ebony. — The ceiling-painting represents France victorious at Bouvines (1214), by *Blondel*. — The paintings above the doors are by *Belin de Fontenay* and *Le Sueur*. The red velvet curtains are bordered with Gobelins tapestry (17th cent.).

II. SALLE LOUIS XV. A large carpet from the Savonnerie (see above) covers the floor. In the middle, *Bureau of Louis XV by *Œben*, the cabinet-work by *Riesener* and the bronze work by *Duplessis*; tables of Louis XV, on one of which stands a Child with a cage, in

marble, by *Pigalle.* Adjacent, lacquered desk called 'Bureau de Choiseul'. Beside the entrance, 658. *J. M. Nattier*, Portrait of Mme. Adelaïde de France; below, on the chimney-piece, *Pajou*, Bust of Mme. Dubarry (1773). By the 3rd window of the left wall, on a Louis XV commode, Bust of Louis XV, by *Lemoyne* (bronze). By the exit, 900. *C. A. Van Loo*, Marie Lesczinska, queen of France. Above, beautiful desk in Chinese lacquer-work, formerly at Versailles. Hung on the walls are four Gobelins tapestries with a rose-coloured back-ground, by *Neilson* (after Boucher and Teissier), executed in 1757 for the Salle du Conseil in the château of Compiègne; four others represent the story of Rinaldo and Armida and the myth of Cupid and Pysche, after *Coypel.* The paintings above the doors are by *Boucher* and *Chardin.* In this room are articles of furniture, bronzes, sculptures, and the Lenoir collection (snuff-boxes, bonbonnières). In the glass-case by the 3rd window, Wax-portraits, etuis, sword of Louis XV, musket made for the dauphin. — On the ceiling, France receiving the charter from the hands of Louis XVIII, by *Blondel.*

III. Salle Louis XVI. By the entrance, 820. *Roslin*, Homage to Cupid; Nuptials of Angelica and Medoro, tapestries designed by *Coypel;* below, 316. Commode by *Riesener.* Farther on, 266. *Drouais*, Charles X and his sister as children. Rear wall, Cavalry engagement, after *Casanova* (Beauvais tapestry in a gilt Louis XV frame). In front, on a console of white marble and gilt copper, Bust of a Vestal, in marble, by *Houdon.* Exit-side, Two Gobelins hangings ('Les Mois Lucas'; 18th cent.). Commodes by *Riesener.* 382. Two magnificent cabinets by *G. Bennemann*, with medallions in Sèvres porcelain. Busts. In a glass-case in the middle of the room, Clock with figures of the Graces, Sèvres porcelain, blue Chinese porcelain with French bronze mounts, ewer and basin owned by Mme. Dubarry, etc. Above the doors, 242, 234, 241, 247. Dogs and still-life, by *Desportes.* Drawings by *Fragonard*, *Lancret*, *Pater*, etc. To the left, at the central door, magnificent Sèvres vase, mounted in bronze by *Boizot* and *Thomyre;* on each side a terracotta sphinx with the head of a lady of fashion (Louis XV). — Ceiling-painting: Triumph of Justice, by *Drolling.*

IV. Salle Louis XVI. Carpet like that in Room II. Two Gobelins tapestries, with arabesques ('Les Mois Arabesques'; end of 17th cent.). Opposite the right door, Beauvais tapestry (Diana's curtain), after *Oudry* (18th cent.). Opposite the left door, Gobelins tapestry (Arms of France), after *Le Brun* (17th cent.). Above the doors, *Pierre* and *Natoire*, 655. Juno, 654. Venus. Drawings by *Fragonard*, *Lancret*, etc. To the right and left of the chimneypiece, 815. *Quentin de la Tour*, Louis of France, son of Louis XV; 672. *J. Boze*, Duke of Angoulême, son of Charles X (pastels). The bronze candelabra on the chimneypiece (Faun and Bacchante) are by *Clodion.* In front of the left window is a furnished room; the bed, of carved wood and adorned with silk embroidery, designed by *Phil. de la Salle* (Louis XVI period); 320. Table attributed to *Riesener* and *Gouthière*,

'made and presented to the queen by M. de Fontanien, chief superintendent of the crown-furniture in 1781'. On the right of the window, 802. *H. Robert*, Portico of Marcus Aurelius; in the corner, 1317. *J. Vivien*, Maximilian Emmanuel, Duke and Elector of Bavaria. In the centre, some fine Louis XV cabinets from the Thomy-Thiéry collection (p. 165), temporarily placed here. — Ceiling-painting: Divine Wisdom dictating laws to kings and legislators, by *Mauzaisse*.

V. Salle Louis XVI, with a similar carpet (Savonnerie). On the walls, Gobelins tapestries of the so-called Raphael Cartoon series, the border by *Lemoine-Lorrain* (late 17th cent.): Homage to Mercury, Bath of Psyche and Cupid, Dancing in couples, Round dance, Musicians (by the door on the left). On the chimney-piece between the doors, musical-box with bas-reliefs and a nymph in the style of *Clodion*. Furniture by *Bennemann*, *M. Carlin*, *Lorta*, and *Riesener*. Bureau by *Levasseur*, with bronze statuettes of Voltaire and Rousseau. Above the doors, No number, *Huet*, Dog attacking geese; 893, 894. *Anne Vallayer-Coster*, Attributes of Painting, Sculpture, and Music. To the right of the exit, 805. *H. Robert*, View of a park. By the 3rd window, under glass, *Bacchante with a child, by *Clodion*. Busts; porcelain. — On the ceiling, Triumph of Marie de Médicis, by *Carolus-Duran*.

We may now either pass through the door to the left and enter the gallery which contains the His de la Salle Collection of upwards of 300 drawings by old masters and a temporary exhibition of Chinese paintings, or we may enter (door to the right) the —

***Collection of Drawings** *(Musée des Dessins)*, which occupies most of the N. side of the first floor of the Old Louvre, and rivals the great Florentine collection in the Uffizi, numbering about 50,000 in all. The most celebrated of these drawings are exhibited, under glass. A few oil-paintings and some interesting tables (18th cent.) and small bronzes are shown also. Changes are frequently made. — Catalogue of the Drawings, Cartoons, Pastels, Miniatures, and Enamels, 75 c. Inventaire Général of the drawings in the Louvre and at Versailles, by Guiffrey and Marcel (1906; 25 fr.; illustrated).

I. Room (Pl. 6) or Vestibule. To the left of the exit, No number, *J. Boze*, Portrait (pastel). 1400, 1957. *French School (18th cent.)*, Female portraits. To the left and right of the windows, 1407, 1406. *French School (18th* and *17th cent.)*, Female portraits. Ceiling painting: Venus and Juno, by *H. Leroux*. — II. Room (Pl. 7). Early Italian Masters: *Mantegna, *Lorenzo di Credi, *Signorelli, *Pinturicchio, *Perugino, *Pollaiuolo, *F. Lippi*. Gobelins tapestries. On the upper part of the walls: *Italian Schools (15th cent.)*, 1638. Aristotle, 1629. P. Apponius, 1637, Plato, 1653. Solon. — III. Room (Pl. 8). Italian Masters. *Drawings by the most celebrated artists: *Leonardo da Vinci*, *Michael Angelo*, and *Raphael*. Gobelins tapestries with the story of Moses. — IV. Room (Pl. 9). Italian Masters. *Drawings by *Correggio*, *Andrea del Sarto*, *Fra Bartolomeo*, and others. To the left of and opposite the entrance, *Correggio*, 18, 17. Vice and Virtue. — V. Room (Pl. 10). Venetian Masters: *Bellini*, *Titian*, *Tintoretto*, *Paolo Veronese*, and others. To the right as we enter: *459. *Velazquez*, Sketch for the picture of the Lances, and other drawings by *Velazquez* and *Murillo*. — VI. Room (Pl. 11). Flemish Artists of the 15th, 16th, and 18th cent.: *B. van Orley*, *Brueghel the Elder*,

Ph. de Champaigne, **Rubens*, etc.; and German artists, *Master E. S.* (1466), the two *Holbeins*, *Schongauer*, **Dürer*, and others.

VII. Room (Pl. 12). Flemish School. *Jordaens*, **Rubens*, *Van Dyck*, etc.

VIII. Room (Pl. 13). Dutch Masters: especially **Rembrandt*.

IX. Room (Pl. 14). Pastels. *819. *Q. de la Tour*, Mme. de Pompadour; *Rosalba Carriera*, Venetian painter (185, 187); *Regnault* (1910); *Chardin* (678, 679, Caricature of himself); *Q. de la Tour* (823. Portrait of himself); *Perronneau*, etc. In the middle of the room, Table of the Directory period, with a bronze group (Hercules, Dejaneira, and Nessus) of the school of *Giovanni da Bologna*, and two glass-cases containing about 160 **Miniatures* of the 18th and early 19th centuries, by Hall, Fragonard, Lawrence, Dumont, Guérin, etc., belonging to M. F. Doistau (on loan). Beside the entrance to the Collection Thiers, two commodes with bronzes: Fortune (Ital.; 16th cent.), Geometry (school of Giov. da Bologna; p. 159). — X. Room (Pl. 15). **Ingres*. — We return through Room IX and enter the —

Collection Thiers, a collection of works of art bequeathed to the Museum by the ex-president of the Republic and his widow, which occupies the two following rooms. Of the 1470 very miscellaneous objects the majority are small, and few are of much importance. Catalogues provided. In the first room is a portrait of Thiers, by *Bonnat*. The second room is principally devoted to porcelain.

Continuation of the Drawings. — XI. Room (Pl. 17). French Artists (19th cent.): *David*, *Gérard*, *Prud'hon*, *Géricault*, *Gros*. — XII. Room (Pl. 18). French Artists (19th cent.): *Géricault*, *Delacroix*, *Decamps*, *Charlet*, *Heim*, *Millet*, *Huet*, *Regnault*, etc. Also, *Bonington*. At the end, near the staircase (Pl. F; pp. 153, 164), Water-colours by *Jacquemart*. By the 1st and 2nd windows: *J. P. Mène*, The kill, Terriers (groups in wax).

We retrace our steps to Room X and enter the adjoining —

***Collection of Smaller Mediæval, Renaissance, and Modern Objects of Art** *(Musée des objets d'art du Moyen Age, de la Renaissance et des Temps Modernes)*, which may be reached also by a staircase ascending from the 4th room of the Asiatic Museum (p. 106).

Room I (Pl. 16). **Ivory Carvings* of the 6-19th cent., some very valuable (catalogue by Molinier, 1896; 5 fr.).

In the cabinets round the room: 197 (on the left as we enter), Bacchanal by *G. van Opstal*; Madonnas; liturgic combs; caskets (one of the 9th cent.); diptychs and triptychs, including a Byzantine example of the 10th or 11th cent. and (*No. 141) a Florentine specimen of the 15th cent., which probably once belonged to King Matthew Corvinus of Hungary; book-bindings; chessmen and draughtsmen; hunting-horns (Nos. 21, 22); mirror-cases; fans; writing-tablets; loving-cups ('vidrecomes'); powder-flasks, etc. In the central glass-case: 116. Ivory harp (Franco-Flemish; 15-16th cent.), perhaps once in the possession of Duchess Yolande of Savoy; 244. Descent from the Cross (13th cent.); *53. Madonna and Child, from the Sainte-Chapelle (French; 14th cent.); *39, 52. Saddle-bow and cantle (Ital.; 13th cent.), the former with figures of women upon horses and camels; *50. Coronation of the Virgin (late 13th cent.); 12. Byzantine triptych (10th cent.). Between the windows: *112. *Altar-Piece of Poissy*, about 7 ft. in height, an Italian work of the end of the 14th cent., in carved and inlaid bone, with 71 different reliefs: in the centre is the history of Christ, on the left that of John the Baptist, on the right that of St. John the Evangelist, below, the Apostles. Tapestries: on the short wall, to the left, The Sacrament, The Mass (French;

16th cent.); on the long wall, Christ appearing to Mary Magdalen (Flemish; 16th cent.); Legend of St. Quentin (French; 16th cent.); on the wall to the right, Courtship (Flemish; 15th cent.). Fine fragments of old stained glass in the windows.

In Rooms II, III, and IV are more drawings of the French School and some enamels.

Room II (Pl. 3). Sixteenth Cent.: *F. Clouet, Lagneau, Daniel du Monstiers.* Central case: Albums of drawings by **Jacques Callot* and *Lagneau.* Above, to the right and left, Pictures by *Le Sueur*, for the Hôtel Lambert (p. 269). — Room III (Pl. 4) Seventeenth Cent.: *Coypel, de Troy, Girardon, Jouvenet, Poussin, Cl. Lorrain, R. Nanteuil*, etc. Above, right and left, *Le Sueur*, Paintings for the Hôtel Lambert. Central case: Enamels by *Petitot* (Louis XIV, Mme. de Maintenon, Mme. de Sévigné, etc.); *Bauer*, 461. Cavalcade of the Pope, 462. Procession. — Room IV (Pl. 5). Eighteenth Cent.: **Watteau, Boucher, Greuze, Chardin, Fragonard, Lancret, Leprince, Moreau the Younger, Pater, St. Aubin.* Above (left), 872. *L. Tocqué*, J. L. Lemoyne, the sculptor; 798. *H. Robert*, The Maison Carrée at Nimes; 970. *G. Voiriot*, J. B. M. Pierre, the painter. — Rear wall, 968, *F. H. Drouais*, G. Coustou, the sculptor; 275, *J. Dumont (le Romain)*, Mme. Mercier, nurse of Louis XV; 276. *J. C. Duplessis.* Allegrain, the sculptor. On the right, 825. *Roslin*, Jeaurat; 800. *H. Robert* The Pont du Gard; 903. *L. M. Van Loo*, Portrait of himself. Central case: Enamels by *Fragonard, Guérin* (Portrait of General Kléber), *Dumont, Hesse, Isabey, Augustin*, and others. Sketch-book of *Moreau the Younger.* Cases by the walls (right and left): Miniatures (Lenoir Collection). Between the windows: 797. *H. Robert*, Triumphal arch at Orange. Over the doors, Dogs and Still-life, by *Desportes.*

Room V (Pl. 6). **Donation Rothschild,** valued at 800,000 *l.* The donor, M. Adolphe de Rothschild, also bequeathed 10,000*l.* for the decoration of the sumptuous little saloon, which has red velvet hangings, a rich parqueted floor, and a splendid gilded and coffered Venetian ceiling of the 15th century. On the end-wall is a Flemish *Tapestry of the 15th cent. (Miracle of the loaves and fishes).

Left wall. In a glass-case: Religious objects: box for an Agnus Dei (German; 15th cent.); two paxes (German and Italian; 16th cent.); curious knife (Flemish; early 16th cent.); reliquary (Flemish; 16th cent.). Below (farther on), pendants (France; 16th cent.); agate rosary with reliefs in enamelled gold (France; 16th cent.); reliquary-jewel (Spain; 16th cent.). In the centre (beginning again): monstrance-reliquary (Venice; 15th cent.); *Cross-reliquary in gold (France; 15th cent.); Virgin and Child, in ivory (14th cent.); *Censer in lapis-lazuli (Venice; 15th cent.). Above (beginning again): *Holy-water stoup (France; 13th cent.); *Aspersorium (Italy; late 15th cent.); *Madonna and Child (Germany; 15th cent.); *Crozier (Spain; 16th cent.); monstrance-reliquary (Spain; 16th cent.). — Farther on, by the wall: 20. Sepulchral brass (Flanders; 1455); 76. Madonna and Child (relief; Germany; 16th cent.). — In a glass-case at the end, triptych-reliquary from the abbey of Floreffe (Flanders; 13th cent.); on a cabinet to the left, St. Catharine of Alexandria (French; 16th cent.); on the right, *Madonna and Child, relief by *Agostino di Duccio* (1418-81; Florence).

Right wall. In the glass-case: Religious objects continued (from left to right). Below, two amulet-chains (Spain; 16th cent.);

enamelled gold necklace with a scene from the Passion on each link (German; 16th cent.); portable reliquary (Spain; 16th cent.); incense-spoon (France; late 15th cent.); rosary of carved boxwood (Flanders; early 16th cent.); large bead of a rosary carved with small figures (Flanders; early 16th cent.). In the centre (beginning again): Reliquary of the Flagellation (Venice; 15th cent.); *St. Catharine (Germany; early 16th cent.); gold monstrance (Venice; 15th cent.).

Room VI (Pl. 7). *Oriental Fayence.* Case to the left: Fayence from Damascus (16th cent.), Syria, and Cairo. — Left wall: Spanish-Mauresque plaques (15-16th cent.), some with metallic lustre. — Central case, 2nd row: Round casket made for Almogueira, son of Abd-er-Rahmân III., Prince of Cordova in 967. Above, Lamp from a mosque (1347-61). Below, Persian fayence, engraved gold earring (Byzantine). On the left, Bronze ewer (Siculo-Arabian; 11-12th cent.). On the right, Ivory plaque and comb (Indian). Glass-case by the 2nd window: Bronzes, including the *'Barberini Vase', with the name of Abdul Mozhaffer Yusuf, sultan of Aleppo (1236-60). Case by the exit: in the centre, Large damascened copper vase, known as the 'Font of St. Louis' (Arabian; 13th cent.); basin from Mossul (14th cent.); copper ewer with silver incrustations (Mossul; 13th cent.); koursi-tray (Cairo; 14th cent.). — To the left of the exit, Fountain in Arabian mosaic (Cairo; 14-15th cent.).

Vestibule. The table-case in the centre contains oriental arms.

The small staircase (Pl. F) to the left as we leave the vestibule ascends to the 2nd floor (p. 164). — For the *Remainder of the Renaissance and Modern Objects of Art*, see p. 159.

Leaving Room VIII by the door at the end we reach the top of the staircase leading to the Asiatic Museum (p. 106). We turn to the right and enter the rooms of the East Wing.

Salles de la Colonnade, three rooms containing **Asiatic Antiquities**, from *Susiana* and *Chaldaea*. Illustrated catalogue of the Chaldæan antiquities, by *L. Heuzey* (1902; 6 fr.).

I. Room. Small antiquities. Assyrian tiles; Græco-Babylonian and Syro-Chaldæan statuettes and other sculptures; cylinders, engraved gems, and seals of great delicacy. — Case 1 (to the left). Archaic steles of Our-Nina, King of Sirpourla. Case 2. Monuments from the Punjaub; Græco-Babylonian statuettes. By the 1st window on the left: Græco-Babylonian vessels used in incantations; Phœnician monuments, etc. Long wall on the left: Archaic tiles (excavated by M. de Sarzec). Central Case: Jewels; royal arms from Chaldæa; statuette of Gudea, patesi (*i.e.* viceroy) of Sirpourla (Cros expedition). To the right, the silver vase of *Entemena*, with engravings, dating from before the 30th cent. B.C., from the excavations of Sarzec at Tello (Chaldæa). In the 1st Case to the left: Græco-Parthian gold ornaments from Cyprus; African lamps (from Lixus); Asiatic weights (Syria). 2nd Case (left): *Achæmenian jewelry, gold collars, and coins of the Satrap Melkart of Aradus (the modern Tortosa, in Phœnicia; 359-383 B.C.), found in a bronze sarcophagus (see p. 169): *Byzantine jewelry, gold chain and pendants, with medallions of the Byzantine usurper Phocas (602-610 A.D.); coins of the Seleucidæ; small sceptre with a lion's head and filigree work; ivory statuette of an Elamite princess; archaic gold and bronze statuettes; Anzanite jewelry, dating from before the 12th cent. B.C.; limestone vase, dating from before the 30th cent. B.C. — 3rd Case

(left): Phœnician glass, rhyta, Babylonian statuettes; Phœnician jewelry; Assyrian inscriptions of the reign of Sargon. 1st window on the right: Chaldæan plans, tablets, and impressions (Sarzec expedition); between the windows on the right, Chaldæan reliefs of religious scenes (Sarzec expedition). 2nd Case (right): Votive bronzes, reliefs, and cylinders from Chaldæa. By the second window on the left: fine Assyrian bronze lion, with a ring in its back (Khorsabad). In the adjoining cabinets: Glazed tiles from Babylon; fragments of bronzes; Chaldæan antiquities, etc.

II. Room. 1st Section: in the middle, plans of the tumuli where the antiquities were found by M. Dieulafoy (1881-86); on the entrance-wall, magnificent *Frieze of glazed and painted terracotta, representing the archers of the 'immortal guard' of Darius; to the left, stair-railing from the palace of Artaxerxes Mnemon, also in terracotta; on the partition-wall, the crowning-ornaments of the pylons of this palace, with lions in the same material; on the right side, fragments of a bath. Right-hand case: Persian pottery; Achæmenian vases; mask of the Parthian period. — 2nd Section: At the back, *Two-headed capital of one of the 36 columns (each 68 ft. high) which supported the roof of the throne-room of Artaxerxes Mnemon (B. C. 404); in the cabinets, fragments of the frieze of archers, etc. In the flat case by the 1st window to the right: Sassanide or Arab pottery (8-11th cent.); vases and spoons used in the cult of Mazda (Sassanide period). By the second window, large funeral urn. 2nd Case to the right: cylinders from Susa, Chaldæa, and Assyria; seals (Sassanide and in the Greek style; Parthian period). 1st case on the left: Egyptian amulets, statuettes of Anaïta, Achæmenian die. 2nd Case on the left: Facing of a door from the acropolis of Susa; Parthian, Sassanide, and Arabian coins; medals, including a fine silver tetradrachma of Eucratides. Left window: large tiles from the palace of Artaxerxes.

III. Room. Continuation of the above collection. Reproduction of the throne-room of Artaxerxes Mnemon, which covered an area of 11,000 square yards. By the second window to the left is a **Bust of a Graeco-Iberian Woman*, a unique specimen of the 5th cent. B. C., found in Spain in 1897. On the right and left of the room: Winged bulls of the time of Darius I. On the walls is displayed a panorama of the region where the excavations at Susa were carried out.

IV.-VIII. Rooms. Continuation of the Mediæval, Renaissance, and Modern Objects of Art (see p. 156). Illustrated catalogue of the bronzes and brasses (1904), 7 fr.

IV. Room or Salle du Dôme. Case to the left of the entrance: Bronzes by *Barye;* farther on, *Armour of Henri II of France. On the rear wall, Flemish tapestries: Moses, the Madonna, and Pool of Bethesda (15th cent.), Last judgment (16th cent.), and St. Luke painting the Virgin Mary (after the picture by Rogier van der Weyden in the Pinakothek at Munich). Case on the left of the exit: Caskets, bronzes (torch-holders, ewers, etc.) from Flanders, Saxony, etc. (15-16th cent.), statuettes, pewter dishes (some by *F. Briot*), etc. Opposite: Shields, swords, etc. By the walls, Renaissance furniture. Glass-case opposite the 3rd window: Bronzes from the studio of *Giov. da Bologna* (Geometry; Venus) and others. Other bronzes (by *Barye*, etc.) in the 4th case. — In the glass-cases by the 3rd window: English French, and German watches, clocks, and compasses (16-17th cent.). By the 1st window: Bronze statuettes of the Italian Renaissance: *Riccio*, 45. Arion, 48. St. Sebastian, 46. Bust of himself; 27. *School of Donatello*, John the Baptist; 44. *Savelli* (surnamed *Sperandio*), Equestrian statuette of G. F. Gonzaga. Behind the central glass-case: Cutting weapons of the 15-16th cent. and a hunting-horn in copper-gilt (16th cent.; No. 168). — By the 2nd window are articles on loan. — Glass-case on the left: Head of a satyr, in bronze (Italian; 16th cent.); below, 96. *P. Vischer*, Bust of himself (16th cent.); other Italian and Flemish bronzes. — In the table-cases around the room: reliefs in metal; paxes; cutlery, spoons, etc.; Italian plaquettes (15-16th cent.); French and German medals (16-17th cent.).

V. Room. Italian majolica or fayence. The finest specimens, dating from the 16th cent., were made at Deruta, Faenza, Forlì, Venice, Gubbio, Pesaro, Urbino, and Castel Durante. In the centre is a fine Renaissance chest. Under glass, opposite the 2nd window: Basin in chased copper of the 13th cent (Franco-German work).

VI. Room. Fine wood-carving from the Salle des Sept-Cheminées. This specimen and that in the next room are the only carvings of the royal apartments now extant. Silk hangings of the 16th cent.; portrait of Henri II, opposite the window; in front, Emp. Charles V., a painted high-relief (German; 16th cent.), on a fine cabinet. By the left wall is an alabaster bust of Otto Heinrich I., Count-Palatine of the Rhine. — In the central cases: fayence from Lyons (16th cent.), Rouen (18th cent.), and Moustiers (18th cent.). — Glass-cases at the windows: medallions and other carvings in box-wood, very delicately executed; carvings in other substances, including a relief in lithographic stone after *Aldegrever*, representing the Duke of Bavaria and Agnes Bernauer of Augsburg.

VII. Room, with alcove (to the left of the entrance) in which Henri IV breathed his last. The Venetian state-bed (16th cent.) did not originally belong to this room. The wood-carving is from the rooms of Henri II in the Louvre, and was restored under Louis XIV. Fine cabinets. On the end-wall is a portrait of Marie de Médicis, facing which is one of Henri IV. In the central case: *Large dishes by *Bernard Palissy*. In the other cases: Salt-cellars, etc., by the same artist; fayence from Nevers, Beauvais, St. Porchaire, etc.

VIII. Room. Two large Sèvres vases. 1st window on the left: Casket presented by the city of St. Petersburg 'a la nation amie', on a table of Florentine mosaic. 2nd window, Mosaic map of France. To the left of the exit: Map of France in pietra dura, from the imperial gem-cutting works at Ekaterinburg (presented by the Russian government, 1900). 1st Case (centre): Cazze and other Venetian glass. 2nd Case (centre): Pottery from Cologne, Nuremberg, and Nassau (16th cent.). Portraits of Louis XIII and his queen Anne of Austria, by *Phil. de Champaigne (?)*, and Flemish furniture.

On leaving Room VIII we find ourselves at the top of the staircase of the Musée Egyptien, which is continued on the landing and in the rooms to the right (comp. Plan of first floor, p. 116).

Egyptian Museum (continued). — The rooms to the right contain the smaller Egyptian antiquities. Considerations of space and other reasons have made it necessary to place certain of the exhibits in rooms to which they do not properly belong.

Staircase. Above, two cases containing furniture, musical instruments, hunting implements, etc. 1st landing (as we descend): Textiles, distaffs, sandals, etc. 2nd landing: Figurines, models of buildings and boats, matwork, baskets, etc.

I. Salle Historique, with a ceiling-painting by *Gros*, representing the Genius of France encouraging the arts and protecting Greece (1827-31).

The objects here are mainly of historical value. At the entrance: Crouching dog, in black granite; bronze statuette of the Saïte period (under glass). In the centre, on a pedestal surrounded by an octagonal glass-case, fine canopic vases in enamelled clay (2nd Theban period). Behind, richly damascened bronze statuette of Ammon-Ra, with the features of Amenophis III. (18th dyn.). — Glass-cases: sepulchral statuettes, partly covered with beautiful blue enamel; scarabæi, frequently occurring symbols of the sun-god (royal names on many of them); golden *Ornaments coated with coloured vitreous paste. Case by the left wall: Golden masks of mummies; sepulchral head-rests in alabaster. On the chimneypiece are canopic vases. By the 1st window: Portrait of Champollion, the Egyptologist, by *L. Cogniet* (1831).

II. Salle Civile, at present occupied by exhibits of industrial art, with a ceiling-painting by *H. Vernet:* Bramante, Raphael, and Michael Angelo before Pope Julius II. (1827).

Central case: *Vases in alabaster, pietra dura, and earthenware of the remotest epochs; pottery. Wall-cases: Pottery and vases in pietra dura. To the right of the entrance: Ivories, étuis, statuettes, kohl-boxes, charms, mirror-handles, castanets. To the left of the entrance: Specimens of pietra dura, amulets, scarabæi, vases, necklaces. To the right of the exit: Objects in wood, toilet articles (*Two spoons in the form of a swimming nymph holding a duck), boxes for games. To the left of the exit: pottery, terracotta and enamel vases, etc., goblets with fish and lotus-flower ornamentations, necklaces, rings, amulets. By the 1st window: Objects in bronze and wood covered with gold-leaf. By the 2nd window: Rings, scarabæi, ornaments, etc.

III. Salle Funéraire, interesting as illustrating the Egyptian worship of the dead, the belief in the immortality of the soul being a fundamental dogma of the ancient religion. — The ceiling-painting, by *Abel de Pujol*, represents Joseph as the saviour of Egypt (1827).

The belief in immortality explains the extreme care which the Egyptians took to preserve their dead, the time (as much as 70 days) bestowed on the embalming, and their spacious and magnificent tombs. Our information regarding the Egyptian notions of the soul's condition after death is chiefly derived from the 'Book of the Dead', a copy of which was laid beside each body. This work contains hymns, prayers, and instructions as to the behaviour of the deceased in the next world, what answers they are to make to the judges, etc. — To the right of the entrance, Limestone head of Amenophis IV. At the entrance is a painted statue of a woman presenting an offering to the dead. Left wall: Papyri with texts from the Book of the Dead. Above the fire-place: Mural and other paintings of the 2nd Theban epoch. In front, under glass, Statuette in polished acacia-wood. To the right and left of the fire-place; 3072-3. *Fragments of a royal papyrus, a magnificent specimen in linear hieroglyphics of the Book of the Dead, 26 ft. in length, and although upwards of 3000 years old in remarkable preservation. In the middle of the room: ***Statuette of an Egyptian Scribe*, painted red, with eyes inserted (5th or 6th dyn.; 18th cent. B.C.), probably the best example of ancient Egyptian sculpture (found at Sakkâra). The octagonal case round it contains ink-horns and palettes, weights, Egyptian measures (with hieroglyphics), etc. Cases on the right and left: Well-executed statuettes; sculptured fragments in stone and wood of various periods; reliefs. — Case to the right (from the entrance): Sculptors' models of the Saïtic period. To the left (from the entrance): Statuettes, etc. (Memphian and first Theban periods). By the 1st window: Sepulchral statuettes in wood. Right wall, two cabinets with mummy cases and cartonnages covered with painting. The flat cases contain amulets. In the left corner (from the entrance): Wooden statuette of a functionary. In front of the 2nd window, *Statuette of Tui, priestess of Mîn, god of Coptos (Thebes), of delicate workmanship (acacia-wood) and admirably preserved (20th dyn.; 12th cent. B.C.). By the 3rd window are stone statuettes of Sekhmet, figures of cynocephali, etc. In front of the exit, Statuette in bronze of the hawk-headed Horus, offering a libation to his father Osiris (vase missing). On the right and left of the exit: Statuettes and reliefs of the second Theban period. To the right, Head of Psammetichus III. (26th dyn.).

IV. Salle des Dieux, with a ceiling-painting by *Picot* (1827), representing Study and Genius revealing Egypt to Greece. This room is devoted to objects illustrating Egyptian mythology: statuettes and attributes of the gods (mostly in bronze), etc.

In a line with the door, on a pedestal, Bronze statuette of Queen Karomama (Bubastic dynasty; Thebes), richly damascened (restored). To the right and left, as we enter, Statuettes of divinities in bronze, stone, etc. In the flat cases: 1st window, Bronze attributes of deities, sistra, sceptres, etc.;

2nd window, arms and implements. Between the windows, Mummy-cases (one entirely gilded). Left wall: 1st case, Statuettes of Ra, Selk, Sekhmet, etc.; 2nd case, Osiris, Isis. To the right and left of the exit: Horus (right), Thoth (left), and other deities. In front of the exit, bronze statuette of Mesu, dating perhaps from the ancient empire. The central *Glass-case contains a magnificent collection of gold jewels and ornaments, statuettes in gold and enamel, a goblet, a chain, boats, gems, glass-paste, and, on the window-side, a *Gold group of Osiris, Isis, and Horus (22nd dyn.). Above the fire-place, Sekhmet, and Isis nursing Horus.

V. Salle des Colonnes, or *Salle des Dieux et Monuments Divers*, adorned with an allegorical ceiling-painting by *Gros* (in the centre, True Glory leaning upon Virtue; to the left, Mars crowned by Victory and restrained by Moderation; to the right, Time placing Truth under the protection of Wisdom). This room contains various objects for which a place could not be found in the preceding rooms.

Wooden mummy-cases, covered with paintings. In the glass-cases to the r. and l. of the entrance are Arabian and Greek papyri, discovered at Arsinoë. In the right corner (by the window), Statueties of the god Bes. In the left corner are hawks with human heads (prototypes of the Greek harpy), symbolical of the soul. The case on the right wall contains farther Arabian papyri, discovered at Arsinoë. In front of the 2nd window: hypocephali, or talismans with mythical designs, placed under the heads of mummies; swathing-bands, etc. To the right and left of the exit are papyri in demotic characters. In the right corner, bronze deities. In the left corner, sacred emblems, sceptres, attributes of deities, in bronze. Left wall: classic Greek papyri. On a table in the middle is the funeral casket of the scribe Houi; canopic vases of painted wood.

Collection of Antique Pottery *(Musée de la Céramique Antique).* — This collection, the nucleus of which was the *Campana Collection*, purchased from the papal government in 1861, is one of the most complete of its kind and affords an admirable survey of the development of vase-painting among the ancients. Arranged chronologically, the earliest specimens are in the room entered from the Salle des Sept-Cheminées through the door to the right (comp. Plan, p. 116). Explanatory catalogue of the antique figurines by *L. Heuzey* (1901; 1 fr.). — The ceiling-paintings date from the middle of the 19th cent., when the paintings of the French School were still exhibited here.

I. Room or Salle A. Ceiling-painting by *Alaux:* Poussin being presented to Louis XIII. — Figurines in terracotta and limestone, of the earliest period. Central cases: Terracottas, vases, and cuneiform inscriptions. The other cases contain a rich collection of terracottas from Phœnicia, Carthage, Asia Minor, Cyprus, Crete, etc.; vases of the geometrical type, interesting for their primitive linear ornamentation. Then, a long series of warriors' heads, from Cyprus, in the Phœnician-Greek style, interesting from their resemblance to archaic Greek types.

II. Room (B). Ceiling-painting by *Steuben:* Battle of Ivry, with Henri IV as a magnanimous victor. *Terracottas* (ca. 5th cent. B. C.) from Myrina (to the N. of Smyrna), Athens, and Magna Græcia, some of great artistic value. Left wall: Figurines of Greek women, some with hats, some seated, mostly elegant and graceful in bearing. Among the bas-reliefs are several vintage scenes and a *Bacchic dance. — Rear wall: Cinerary urns with painted reliefs. In the centre of the glass-case by the exit-wall, Two warriors arming, with a mother and child between them.

III. Room (C). Ceiling-painting by *Devéria:* Puget presenting his marble group of the Milo of Croton (p. 113) to Louis XIV. — *Etruscan Pottery* of the earliest type, nearly all black; some with engraved designs; earliest attempts at reliefs (found in tombs).

IV. Room (D). Ceiling-painting by *Fragonard:* Francis I. receiving pictures and statues brought by Primaticcio from Italy. — *Greek and Etruscan Antiquities* found at Cervetri, the Cære of the ancient Etruscans, more especially a *Sarcophagus, on which are two painted lifesize figures of a man and woman on a conch, clumsy in execution, but not without a certain naïve grace. — Left wall: in front, Athena and Hercules (painted relief); 'funeral couches' and reliefs representing funeral rites. — Rear wall: Vases with painted figures and geometrical ornamentation. — Exit-wall: Fragment of a mural painting, representing the gods, etc., in the most artless fashion.

In the adjoining passage are antefixæ, heads, sarcophagi, and vases.

V. Room (E). Ceiling-painting by *Heim:* The Renaissance in France. — *Vases in the Corinthian Style*, found in Greek islands and in Italy. To the left of the central door, Vase with the mourning for Achilles (643). In the glass-case on the same side, Jewels from the excavations at Curium (Cyprus), from Phœnicia, and from Carthage. — By the central window: Painted sarcophagus in terracotta from Clazomenæ (Asia Minor), in the Ionian style of the 6th cent. B.C. To the left of the exit, *Jewels (some of gold) from Lydia, Sardes, Æolis (Myrina), Spain (Cáceres), Rhodes, etc. — To the right of the exit, Perseus slaying the Gorgon.

Another short passage, with archaic Greek vases and a sarcophagus similar to the one just described, leads to the —

VI. Room (F). Ceiling-painting by *Fragonard:* Francis I. knighted by Bayard. — *Attic Vases with Black Figures*, found in Italy and Sicily. In the centre of the room are some bearing the name of *Nicosthenes*. In the small case in front are wine-vessels (oinochoes) signed *Exekias*, *Theozotos*, and *Amasis*. Most of the scenes are from the myths relating to Hercules and Theseus. The types of the gods differ greatly from those of the classic period. In the case on the left are the oldest known representations of the Judgment of Paris.

VII. Room (G). Ceiling-painting by *Schnetz:* Charlemagne and Alcuin, the founder of the university of Paris. — **Attic Vases with Red Figures*, found in Italy, the finest in the collection, many with the name of the maker. In the centre, *104. Goblet with Theseus, Amphitrite, and Athena, by *Euphro(nios);* 159. Goblet with Briseis and Phœnix, by *Brygos*. In the middle of the rear wall, a little to the left, *228. Sphinx, with meditating Greeks. Bacchic scenes. The subjects of the large vases in the central case are: Death of the Children of Niobe (Orvieto); Apollo slaying the giant Tityos; Hercules and Antæus; *Mourning of Achilles.

VIII. Room (H). Ceiling-painting by *Drolling:* Louis XII hailed as father of the people by the Estates at Tours (1506). — *Vases with Reliefs*, found in Italy. In the centre are rhyta, or goblets, in the form of horns, with heads and other ornaments; on each side are goblets with the makers' names (*Douris*, *Epolykos*, etc.). Left wall: Arezzo ware, of purely archæological interest.

IX. Room. Ceiling-painting by *Léon Cogniet:* Bonaparte in Egypt. — *Mural Paintings from Herculaneum and Pompeii*. To the left, on a gold ground, Apollo and the Muses; large frescoes: Two women and a goat; River-god between two Naiads. — Rear wall (left): Landscape with architecture; Seapiece, both from Bosco Reale (1900). — Beyond the door: Frescoes and mural decorations from Rome and Tusculum; Roman patron with his clients; Man and woman; Bacchus crowned with ivy. To the left of the exit are antiquities found in Egypt, especially at Alexandria; *Græco-Egyptian portraits on wood; *Plaster busts (painted); Greek steles; *Family of twelve persons, with names in Greek characters. — In the glass-cases in the centre: very interesting collection of *Ancient Glass*.

The exit-door leads to the rooms containing the small Egyptian antiquities (p. 160), whence we reach the nearest staircase to the second floor by re-traversing the rooms to the left (pp. 160-158).

To conclude our inspection of the collection of pottery, we retrace our steps to Salle E, whence we pass through the *Salle des Colonnes* (p. 162), to the left, to the adjoining rooms on the side next the court.

Room M. Ceiling-painting by *Picot:* Cybele saving Pompeii and Herculaneum from total destruction. — *Greek Pottery* fonnd in Asia Minor, the Crimea, Cyrenaica, Egypt; terracottas of the Hellenistic period. Vases with black and violet painting. In the central case: Terracotta heads from Tarsus in Cilicia and Smyrna; fine head of Jupiter. The most ancient *Greek Vases* (up to about the 6th cent.) have black figures on a light red or yellowish background; those with red figures on a black ground are later. These vases were executed not by trained artists but by ordinary craftsmen, who, whether they took their subjects from mythology or from everyday life, endowed them with so much life and poetry, infused snch expression, and frequently such grace into their drawings, that they testify in the most striking manner to the cult of the beautiful which was so deeply implanted in the ancient Athenians. — The large vases are Panathenaic amphoræ, which were given, filled with oil, to the victors in the Panathenæan games or festivals of Athena. — On the chimneypiece: rich collection of terracottas with grotesque types from Smyrna; other terracottas in the cabinet by the right wall and at the windows.

Room L. Ceiling-painting by *Meynier:* The Nymphs of Parthenope (Naples) arriving at the Seine. — *Greek Pottery* found in Greece. Admirable terracotta figurines of the 4th cent. B. C. Wall Cabinets: Greek terracottas from Tanagra in Bœotia: to the right of the entrance, *Dancing Cupids; *Figures of women, with red hair; half-length figure of a veiled woman (Demeter springing from the ground). On each side of the chimneypiece, Athenian lecythi or perfume-vases. In the case over the fire-place, lecythi; *Statuette of a pedagogue (terracotta). The central octagonal glass-case contains an *Amphora with the contest of the gods and the giants; Tanagra figurines in painted terracotta (placed in tombs to accompany the departed): charming *Group of girls at play (by the windows) and *Six figurines representing Music and Dancing (on the other side); in front of these are toys, counters, and other objects found in a child's tomb; Venus in the shell; Satyr with a cantharus; tablets in painted terracotta, representing well-known scenes, etc.

Room K. Ceiling-painting by *Heim:* Jupiter delivering to Vesuvius the fire for the destruction of Herculaneum, Pompeii, and Stabiæ. — *Italic Pottery*, from Apulia, Campania, Lucania, and Etruria (3rd cent., B.C.). Vases with red figures, several of large size, with scenes from celebrated myths.

Salle de Clarac (XXXIII). Ceiling-painting after *Ingres:* Apotheosis of Homer (original, see p. 145). Small sculptures and fragments of others. In the left corner window, draped figure of a girl (mutilated). In the central case: Antique ivory carvings; Greek terracottas and wood-carvings, etc. Above the fire-place, Barberini ivory binding (6th cent.), with the image of an emperor; pyxis of carved bone (Birth of Latona's children); carved leaves of diptychs.

The door of exit leads into the *Salle des Sept-Cheminées* (p. 150).

C. SECOND FLOOR.

The second floor of the Louvre, which contains the new rooms of the *French School of the 19th Century* and the *Thomy-Thiéry Collection*, and also the *Naval*, the *Ethnographical*, and the *Chinese Museums*. as well as the *Drawings*, is open to the public after 11 a.m. There are two public staircases ascending to the second floor: a small one (A on the plan opposite, F on the plan at p. 116) from the vestibule of the Salle Orientale (p. 158), which is reached from the gronndfloor by the Asiatic staircase, and a large one (B, G, and N on the three plans), in the Pavillon de l'Horloge, beside the Salle des Bronzes (p. 152). We ascend the small staircase (A). To the left, at the top, is the Naval Museum (p. 167). We turn to the right and then to the left to reach the rooms of the French School of the 19th Century.

French School of the 19th Century. — Vestibule. On the staircase: *Chassériau*, 121. The chaste Susannah, no numbers, Peace

MUSÉES DU LOUVRE

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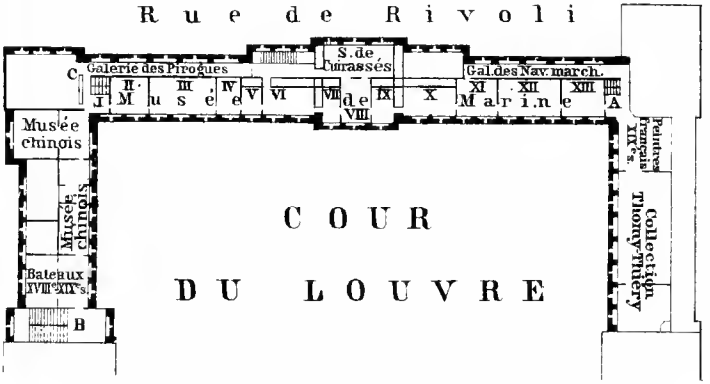

SECOND ÉTAGE

A. C. *Petits escaliers.*

B. *Grand escalier.*

(fragment of decorative painting for the staircase of the Cour des Comptes, p. 298), Portrait of Père Lacordaire. On the landing: *Isabey*, Admiral de Ruyter and Cornelius de Wit embarking; no number, *Chassériau*, Portrait of M. Marilhat; 2930. *Cabat*, Autumn evening. To the right of the entrance: 119. *Charlet*, Grenadier of the Guard. — Room I *(Première Salle Romantique)*. On the left, 829. *Th. Rousseau*, The Vieux Dormoir of the Bas-Bréau (Fontainebleau); *Dauzats*, no numbers, La Giralda, Convent of Mt. Athos; 2938. *Daumier*, Portrait of Th. Rousseau, the painter; 251. *Diaz de la Peña*, Pyrenees; 442. *De la Berge*, Landscape; 551. *Le Prince*, Shipping cattle; 2945. *J. Gigoux*, Portrait of Ch. Fourier (see p. 219); 642. *Millet*, Women bathing; above, *A. G. Decamps*, 206. Bulldog and Scotch terrier, 204. Draught-horses; 45. *A. Dauzats*, Landscape; 2931. *Cabat*, Pond at Ville-d'Avray. Left wall: *98. *J. Dupré*, Morning; *Paul Huet*, 412a. Sunset at Seine-Port, 413. Calm of morning; above, *184A. *Daubigny*, The pond; 627. *G. Michel*, Landscape; *2941. *J. Dupré*, Evening. Rear wall: 831. *Th. Rousseau*, By the river; *Diaz de la Peña*, 254. 'Reine Blanche' (study), 253. In the wood (study), 252. Study of a birch-tree; 703. *Poterlet*, Dispute between Trissotin and Vadius (from 'Les Femmes Savantes'); 123. *Chintreuil*, Space; 832. *Rousseau*, Landscape; 13A. *J. H. Belloc*, Portrait of the artist and his wife; *Corot*, 140. The Colosseum, 139 (farther on), Forum Romanum (youthful works); 761bis. *Raffet*, A soldier (1st Republic); 2982. *Robert-Fleury*, Conference of Poissy (1561; see p. 443); 125. *Chintreuil*, Rain and sunshine. Right wall: 778B. *G. Ricard*, Paul de Musset (brother of Alfred, p. 88); above, 2944. *Gigoux*, General Dwernicki; *641. *Millet*, Church of Gréville; no number, *Corot*, *Sunset; *830. *Rousseau*, Marsh in the Landes (Garonne); 778C. *Ricard*, Study of a woman; 119A. *Charlet*, Halt at the entrance to a village. — In two glass-cases in the centre, Small bronzes by *Barye*.

Thomy-Thiéry Collection (see p. 138), bequeathed to the Louvre in 1903 by M. Thomy-Thiéry. Rooms II and III are under restoration and closed at present. The pictures are temporarily removed to Room I and other rooms, but will be re-installed; we enumerate them in their previous order. — Room II. To the left, a series of pictures by *Decamps*, skilful in conception and wittily realistic in execution; among others: 2834. The rat in retirement, 2840. Elephant and tiger drinking, *2832. Bell-ringers, 2836. Beggars, 2835. Catalans, 2827. Street in Smyrna, *2838. Dogs' toilet, 2826. Monkey painting, 2831. Knife-grinder, 2841. Bertrand and Raton (a monkey and a cat). Beginning again from the left: 2881 (above), *Isabey*, The duel; 2843. *Delacroix*, The Bride of Abydos; 2908. *Troyon*, Sheep; 2858. *Diaz de la Peña*, Venus and Adonis; 2913. *Troyon*, Goose-girl; 2904. *Th. Rousseau*. The little fisherman. — Left wall: *J. Dupré*, *2873. Oak, *2864. Pond, *2871. In the Landes, 2874 (farther on), Sun setting over a marsh; *Troyon*, *2915. Cattle meeting sheep,

2912. At the ford, 2906. Cattle drinking, *2916 (farther on), Heights of Suresnes, 2911. Small herd, *2914. The barrier; *Corot*, 2806. Souvenir of Italy, 2812. Eclogue, *2807. The pond, *2810. Road to Arras (? View of Sin-le-Noble), of marvellous delicacy; 2878. *Isabey*, Wedding at the church of Delft; *Delacroix*, *2852. Medea, *2850. Abduction of Rebecca (from Ivanhoe); *Daubigny*, 2818. The sluice, 2825. The pond; *Th. Rousseau*, *2900. Oaks, *2902. Village amid trees. — Rear wall; *Rousseau*, 2901. Plain in the Pyrenees, *2903. Spring, 2896. Banks of the Loire; *Millet*, 2890. Woman burning herbs, *2892. Binding sheaves, 2894. Maternal precaution, 2895. Wood-cutter; *Daubigny*, 2813. A corner in Normandy, 2814. The Marais, 2825. Banks of the Oise; *J. Dupré*, *2875. Sunset after storm, 2869. Landscape, 2868. Pasture (Normandy), 2867. The pool, 2872. By the river; *Corot*, 2805. Willow-grove, 2809. Huts; *Delacroix*, 2846. Lion and boar, 2848. Lion and rabbit; 2800. *Barye*, Lions near their den. — Right wall (returning): *Daubigny*, 2817. Beach of Villerville, *2815 (farther on), Pool with storks, *2821 (farther on), Thames at Erith, *2824. Morning, 2819. Boats on the Oise; *Fromentin*, 2876. Falconry, 2877 (farther on), Riders halting; *Diaz de la Peña*, 2859. Venus disarming Cupid, 2861. In the wood, etc.; *Corot*, *2803. Road to Sèvres, 2804. Shepherds of Sorrento dancing, 2802. Gate of Amiens (more probably a gate at Dinan), 2811. Evening, 2801. A dale; *Meissonier*, 2888. Orderlies, 2886. Smokers, 2885. The reader, 2889. The poet, *2887. Flautist; *J. Dupré*, 2866. Autumn, 2870 (farther on), Cows drinking, etc.; *Delacroix*, 2849. Crucifixion, 2844. Death of Ophelia, *2851 (farther on), Hamlet and the grave-diggers, 2847. Lion and crocodile, *2845 (farther on), Ruggiero delivering Angelica, 2853. Lioness about to spring. *Troyon*, 2907. Chickens feeding, *2909. Morning, 2910. Cattle drinking; *Millet*, *2893. Thresher, *2891. Washing linen; *Isabey*, 2880. On the beach at Scheveningen, 2883. Procession, 2879. Baptism at Le Tréport, 2882. Visit to the château, 2884 (above), Louis XIII at the castle of Blois; 2808. *Corot*, The entrance to a village; *Rousseau*, 2905. Pond, 2897. Ferryman, 2898. Hill-slope; *Daubigny*, 2820. The pinnaces, 2816. Sunset, *2822. The mill of Gyliers. — Sculptures: in front of the window, on the right, Bust of M. Thomy-Thiéry, by *Desvergnes*. At the end, Small bronzes by *Barye*.

Room III (*Deuxième Salle Romantique*; French School of the 19th cent. continued). — On the left: 956. *H. Vernet*, The Barrière de Clichy in 1814; 286. *C. Flers*, Landscape; above, 879. *Tournemine*, Elephants; 206A. *A. Dehodencq*, Portrait of the artist (1848); 205a. *Decamps*, Landscape; 2943. *J. Dupré*, Portrait of the artist; 443. *De la Berge*, Arrival of the diligence (Normandy); 2932. *Cals*, Women picking oakum; 828. *Th. Rousseau*, Margin of a forest; *214. *Delacroix*, Portrait of himself; 477. *Lanoue*, Pine-wood; 12A. *H. Bellangé* and *Dauzats*, Napoleon I. reviewing troops (1810). — Left

wall: *Meissonier*, 2967. The Madonna del Baccio, 2964. A. Dumas the Younger; *Belly*, 14B. Fishermen at evening, 14. Pilgrims bound for Mecca; 256. *Diaz de la Peña*, The fairy with the pearls; 205. *Decamps*, The caravan; 2972. *Meissonier*, Cavalier and young woman on a staircase; 779A. *Riesener*, Bacchante. — At the end: *Huet*, 2954. Horse from Normandy, 2958. Park of St. Cloud; no number, *Dehodencq*, Arrest of Charlotte Corday; *Meissonier*, 2970. Samson, *2957. Napoleon III. at Solferino, 2968. Ruins of the Tuileries, 2960. Young woman singing, *2981 (farther on), Portrait of himself (1889), 2969. Paris (1871); no number (above), *Tassaert*, An unfortunate family; 124. *Chintreuil*, Deer, and other landscapes; *Cals*, 2933. Still-life, no number, Study of a woman; *2937. *Daumier*, The thieves and the donkey; 778. *Ricard*, Portrait of himself; 890A. *F. Trutat*, Woman on a tiger-skin; *Isabey*, 2954. The bridge, 2955. Sea-piece, 2956. Harbour; 845A. *E. A. Servin*, Well; no number, *G. Bastien-Lepage*, Portrait of M. Wallon. — Right wall: *Meissonier*, 2963. Studies of cuirassiers and horses, 2958. Napoleon III. and his staff, *2959 (farther on), Waiting, 'expressive and full of sun', 2961. Study for a landscape, 2977. Travellers, 2966. Venice, 2971. J. J. Rousseau and Mme. de Warens, no number, Landscape, *2976. Laundress at Antibes; *Fromentin*, 307. Egyptian women on the Nile, *305 (farther on), Hawking in Algeria; 140. *Belly*, Nile scene; no number, *Huet*, Equinoctial high tide near Honfleur; 772. *Regnault*, Portrait; 144A. *Courbet*, Portrait of M. Champfleury; 120. *Chassériau*, Tepidarium; 2936. *Cals*, Déjeuner at Honfleur; 286. *Flers*, Environs of Paris.

Returning to the vestibule (through the last three rooms), we enter on the left the —

Musée de Marine, a very valuable collection of objects and models connected with ship-building and navigation: models of ships and machinery, plans in relief of harbours, drawings, armour, and historical objects. Most of the exhibits have full descriptive labels. This museum is to be transferred to the Invalides (p. 303).

The **Ethnographical Museum** *(Musée Ethnographique)*, which occupies several glass-cases in the large saloon at the end on this side, is a collection of curiosities brought home by French navigators, and the spoil captured in the course of military expeditions in India, China, and Japan. Much better collections of the same kind may be seen at the Musée Guimet (p. 227) and the Trocadéro (p. 232). At the end of the large saloon is a model of the 'Belle Poule', the frigate that brought home the body of Napoleon I. from St. Helena (p. 311).

The **Chinese Museum** (to the left on leaving the Naval Museum), which may be regarded as a continuation of the Ethnographical collection, is also of secondary importance, being surpassed in interest by the collections at the Musée Guimet (p. 227), while its porcelain is far inferior to that of the Collection Grandidier (p. 168). In the

2nd room are objects in carved ivory, from Japan; in the 3rd, two fine Chinese pirogues.

Leaving this room we enter a corridor containing marine drawings and (by the windows, under glass) figurines representing a Javanese dance and marriage. On the right is the former Salle des Boîtes, with models of *French Ships of the 18-19th Centuries.* — The staircase leads to the Salle des Bronzes Antiques (p. 152).

Entresol next the Seine.

Two other collections have been arranged in a kind of second entresol on the side next the Seine, *viz.* the *Chalcographie* and the *Collection Grandidier.* The principal entrance to these is by the *Porte Jean-Goujon,* opposite the Pavillon Denon, but there is another in that Pavillon viâ the *Salle des Moulages* (see p. 96 and the ground-plan; open on Tues. and Sat. afternoons only).

The **Chalcographie**, in the gallery on the right as we approach, was founded by Louis XIV in 1660, on the model of the *Calcografia* at Rome. Engravings of most of the great Parisian and foreign works of art, in the provinces of painting, sculpture, and architecture, are exhibited and sold here. It is open daily, except Sun. and holidays, from 9 or 10 to 4 or 5 (entrance by the Salle des Moulages, see p. 96), and contains three *Exhibition Rooms* and a *Sale Room* in which are albums and detailed catalogues of over 10,000 plates. Farther on are the workshops and stores (see also p. 48).

The **Collection Grandidier**, or *Musée de l'Extrême Orient*, on the left, is a rich collection of Chinese and Japanese porcelain presented to the Louvre by M. Grandidier. It is open daily, except Mon., from 1 to 4 or 5. Umbrellas etc. must be left (no charge). Seven rooms are devoted to Chinese porcelain, embracing more than 6000 specimens. The three following rooms are occupied by Japanese porcelain (900 specimens) and other Japanese objects, including statuettes, bronze vases and sword-hilts, combs, and a collection of engravings of the 18th and 19th cent., in frames and on two radiating stands; caskets, lacquered screens, etc.

Pavillon de La Trémoïlle.

The Pavillon de La Trémoïlle (see Plan, p. 93), situated to the left of the Sts. Pères entrance (p. 93), a few paces from the Chalcographie, has been occupied since 1905 by the *Salle du Mastaba* and the *Galerie de Morgan.* A third room is about to be opened, containing a reproduction of a Coptic convent of the 13th cent. and two chapels, from Cairo. The pavilion is open on Wed. & Sun., 1 to 4 or 5; entrance in the Place du Carrousel, nearly opposite the Arc de Triomphe.

I. **Salle du Mastaba,** containing the continuation of the *Egyptian Antiquities* (pp. 107, 160). At the entrance, Painted wooden coffins of a lady named Hunen and of an official named Nakhti, from Cairo. On the walls, Sepulchral statues, including those of Nakhti (wood) and Sepa (limestone; in the archaic style). To the right, under glass, *Stele of King Serpent (more correctly King Zâ) of Abydos, of the Thinite period (ca. 3000 B. C.). On the platform

is a reproduction of the **Sacrificial Chamber from the Mastaba* (i.e. tomb) *of Akhut Hotep*, a functionary of the 5th dynasty, brought from Sakkâra in 1903. This quadrangular monument of limestone is embellished with coloured *Reliefs of scenes in the life of the deceased. To the left, by the window, large sacrificial table from the same mastaba; B 51. Nofru receiving funeral offerings, a relief from the mastaba of this functionary (5th dyn.). To the right of the mastaba is a relief from the tomb of Tahutua, a functionary of the Ancient Empire. By the walls are groups of sepulchral statues, including No. 42 (at the end) Scribe (5th dyn.) in the same crouching attitude as the famous figure mentioned on p. 161.

II. **Galerie de Morgan**, containing farther *Antiquities from Susiana* (pp. 105, 158). Large monuments and miscellaneous objects brought from ancient Susiana by M. de Morgan, leader of the mission to Persia (1897-1905), mostly dating from a period anterior to the rule of the Medes and Persians. Above the entrance, large Persian inscription of Artaxerxes II. Case to the right: Steles and inscribed tiles, containing the earliest texts relating to the history of Elam, in vertical columns. On the wall to the right: **Large Relief of Chosroes II.*, depicting that monarch hunting (6th cent. B. C.). In front, votive bronze columns (more probably the barriers of a sanctuary), with Anzanite inscriptions of King Shilkhak-in-Shushinak. Table-Cases on this side: Bronze canephoræ and stone tablets of King Dungi, from the temple of Shushinak; Chaldæo-Elamite *Seals and cylinders of the Old and New Empires. — Cases by the left wall: Tiles, ornamental hilts, knobs of sceptres, charter granted by Kassite kings, enamelled stoneware, horns in alabaster. Table-Case: Fragments of very ancient vases and bronze objects from the excavations at Tepeh-Mukian, near Susa. Cases by the left wall: Elamite and Achæmenian alabaster vases (with trilingual or quadrilingual inscriptions) and other objects; pottery of the Græco-Persian and Arab periods. The last case on the left contains weapons and ornaments in bronze and iron, necklaces of glass, etc., from the necropoles of Talishe and Ghilan. In front of these cases: Statue of King Manishtusu; bronze lion of the Achæmenian period; lozenge-shaped stone *Tablet, embellished with a lion's head and bearing an early Anzanite inscription and two systems of writing; knuckle-bone in bronze, offered to Apollo Didymæus by Aristagoras (according to the inscription) and brought to Susa by Xerxes; archaic lion; bronze table bordered by two serpents. On the end-wall: Continuation of the above-mentioned *Relief of Chosroes II.*; above, Map of Elam. — On the window-side, as we return: Bronze sarcophagus in which the Achæmenian jewelry mentioned on p. 158 was found; fountain-basin of Idalu Shushinak, patesi of Susa, a bronze relief (known as the Warriors' Relief), with an Anzanite inscription; stele of victory, showing the enemies of the king taken in a net; stele of Sargon the Elder; rests for the

hinges of a door, with important inscriptions. Under glass, Bronze votive offering of King Shilkhak-in-Shushinak. Table Cases by the 3rd window: *Articles deposited beneath the foundations of the temple of Shushinak (maces, stone axe, bronze and silver rings, etc.). The adjoining table-cases chiefly contain tablets with accounts. By the last window: *Brick column from the temple of Shushinak, with the name of King Shutruk Nankhunte. In the centre as we return: **Stele of Naram-Sin*, with reliefs showing the king in pursuit of his vanquished foes. **Stele of Hammurabi*, on which is engraved, in a Semitic language, the civil code of the Chaldæans, the most ancient code of laws known (ca. 2000 B. C.). At the top is a relief showing the god Shamash handing to the king the style with which to write the laws dictated to him. *Obelisk of King Manishtusu (p. 169), inscribed with a title-deed; lion in enamelled terracotta; bronze **Statue of Queen Napir-Asu* (head wanting), a work of the 14th cent. B. C. In this room are also several 'Kudurus', or land-marks, large egg-shaped stones inscribed with title-deeds and divine emblems (comp. p. 206). — On the walls and by the windows are views of sites and ruins in Persia, by G. Bondoux, who accompanied M. de Morgan.

Pavillon de Marsan.

The ***Museum of Decorative Art** *(Musée des Arts Décoratifs;* Pl. R, 18, 17. *II)* occupies the groundfloor and two other stories of the Pavillon de Marsan (see Plan, p. 93), which was originally built by Lefuel (p. 93) for the Cour des Comptes, but has been ingeniously adapted to its present purpose by M. Gaston Redon, the present architect of the Louvre. Entrance Rue de Rivoli 107, opposite the Rue de l'Echelle. The museum is open daily from 10 to 5 (10-4 in winter); adm. 1 fr., Sun. free, other holidays 50 c. Lift, near the Escalier de Marsan (Pl. D), 10 c. Catalogue (1906), 50 c. — This collection embraces specimens of European and Oriental decorative art from the Gothic period to the present day, and a number of paintings also are temporarily exhibited here (p. 171). Changes in the arrangement of the exhibits are not infrequent.

The *Bibliothèque des Arts Décoratifs*, on the groundfloor, is open daily, except Sun. and holidays, 10-5.30 and 8-10 p.m. Closed Aug. 1st-20th.

Ground Floor. — Central Vestibule (or *Guichet de l'Echelle*). Large Sèvres vases; models of groups by *Carrier-Belleuse* at the Opera House, etc. To the right are the entrance to the museum (where sticks and umbrellas are left; no charge) and the library. — Vestibule on the Right. To the right is the *Escalier Lefuel* (Pl. C), ascending to the first floor only, and immediately to the left of the vestibule is the *Escalier de la Bibliothèque* (Pl. B), for all the floors. — We now enter the Grand Hall Central straight in front, a handsome saloon, used for temporary exhibitions. — To the right is —

Room 110. Souvenirs of Napoleon I. — Room 112. Furniture

MUSÉE
DES ARTS DÉCORATIFS

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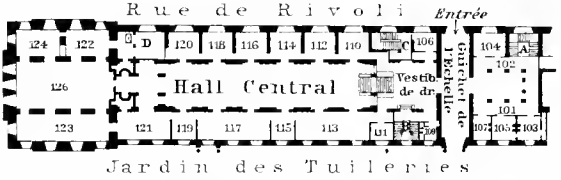
REZ-DE-CHAUSSÉE



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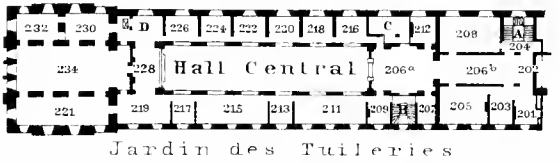

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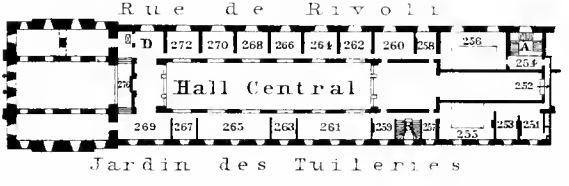

A - *Escalier de Rohan (administration)*

B " *de la Bibliothèque*

C " *Lefuel*

D " *de Marsan (ascenseur)*

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and fans of the time of the Empire and the Restoration. — Rooms 114 & 116. Furniture, panels (by *Galland*), bindings, etc., of the Restoration period. — Rooms 118 & 120. Foreign and French (R. 120) pottery. — Room 122 (beyond the landing of the Escalier de Marsan, see p. 170). Period of the Second Empire and end of the 19th century. Beauvais tapestry (La Fontaine's Fables). Panels: Lawn-tennis, by *Roger Jourdain;* Industry, by *Ehrmann.* Sketches by the sculptor *Carpeaux;* works by *Constant Sévin.* — Room 124. Stained-glass after *Grasset;* fayence by *Rousseau*, *Deck*, and *Mme. Ad. Moreau* (ca. 1880-1890). — Room 126 *(Salle de Sèvres).* *Porcelain, stone-ware, etc., from Sèvres (ca. 1852-1900); works by *Gallé.* On the left and right, doors after *Sédille* and *Chéret.* At the end is a balcony over the Hall, and to the right and left are panels by *Deck*, on a gold ground, after *Ehrmann;* then, Flora, and The laughing woman in biscuit porcelain, after *Carpeaux.*

Room 123 or Grand Salon Moderne (right), after *G. Hoentschel.* To the left, Small bronzes by *Frémiet.* To the right, The happy isle, a large panel by *A. Besnard.* In the centre, towards the end, *Gold goblet with transparent enamels, by *Falize.* Statuettes (by *Barrias*, *Deloye*, etc.), stoneware (by *Carrès*, *Delaherche*, etc.); porcelain flammé (by *Chaplet*), enamels (by *Thesmar*, *Grandhomme*, etc.). Furniture by *Madeleine*, *Dumas*, *De Feure*, *Majorelle*, etc. Panels to be placed over doors, by *Aman-Jean*, *Henri Martin*, *Besnard*, etc. — We ascend the Escalier de la Bibliothèque (Pl. B) to the —

First Floor. Room 206 A (or Balcon de la Galerie de Pierre, with view of the Hall). Glass and lace. — Room 206 B (or *Galerie de Pierre*, to the right of the preceding). French Gothic art; Madonnas and saints (14-16th cent.); *Lectern in the form of an eagle (15th cent.).

On the landing No. 204 (to the left of 206 B) is the entrance to the rooms containing the **Collection Moreau-Nélaton*, consisting of 189 pictures or drawings of the modern French school, presented in 1906 by M. Etienne Moreau-Nélaton. Illustrated catalogue (1907) 2 fr.

Room I. Works by *Corot*, *Manet* (to the left, 72. Bullfinches), *Fantin-Latour* (to the right, *66. Homage to Delacroix), and *Sisley.* — Room II. Works by *Pissarro*, *Monet* (to the left, 77. View in Holland), *Carrière* (to the left, *2. Intimacy), *Corot* (to the right, 9. Bridge of Narni, 18. Volterra), and *Manet* (to the right, *71. Picnic). — Gallery. To the left: *Corot*, 19. Volterra, 28. La Rochelle; *53. *Delacroix*, Still-life; 89. *Puvis de Chavannes*, The dream; 82. *Monet*, Bridge of Argenteuil; 90. *Ricard*, Woman's head. At the end, to the left: *Decamps*, 49. Crossing the ford, *50. Turkish school; *Delacroix*, *57. The prisoner of Chillon, *62. Taking of Constantinople by the Crusaders (see p. 147); 99. *Troyon*, Crossing the ford; 69. *Géricault*, Raft of the Medusa (study; see p. 150). At the end, to the right: *Corot*, *39. Velleda, 38. Church of Marissel, *14. Cathedral of Chartres, *40. Bridge of Mantes.

Off the landing of the Escalier de Rohan (Pl. A 254; see p. 172) open two more rooms of the Moreau-Nélaton collection, containing drawings and water-colours.

From landing No. 204 we return to the Galerie de Pierre. —

Rooms 201-207. Continuation of French Gothic art. Tapestries, religious sculptures, etc., of the 13-15th centuries. — We cross the Balcon and the Galerie de Pierre (p. 171) diagonally. — Room 208. Tapestries, embroideries, stalls, etc., of the French Renaissance. — We return to the Galerie de Pierre and pass to the right into —

Rooms 212-226. Tapestries, wood-carvings (those from Rouen, in R. 220, the most worthy of note), religious sculptures, etc., of the French Renaissance. — Room 230 (beyond the landing of the Escalier de Marsan, Pl. D). Period of Louis XIII and Louis XIV: tapestries, fragments of buildings, paintings, etc. — Room 232. Period of Louis XIV: Gobelins tapestry. — Room 234 or Grande Salle Louis XIV: Gobelins tapestry; woodwork from Versailles; *Caskets in stamped leather; fayence from Moustiers, etc. — Rooms 221-213. Period of the Regency and of Louis XV: Gobelins tapestry; portraits by *Oudry*, *Largillière*, *Van Loo*, and others; three panels by *Lancret*; porcelain from St. Cloud (R. 221), etc.; bed exhibiting the arms of the Rohans, and fayence from Rouen (R. 219); Chinese scenes by *Boucher* (R. 217). — Room 211. Doistau Collection (17-18th cent.). — Room 209. English pottery of the 18th cent.; English engravings. — The Escalier de la Bibliothèque (Pl. B) ascends to the next floor.

Entresol above the First Floor. — Rooms 259-267. Period of Louis XVI: Paintings by *Boilly*, *Hubert Robert*, and others; 'Directoire' bed (R. 259); wood-carvings from Versailles; bronze figures of children by *Thomire* (R. 261); curious clock commemorating the invention of balloons (R. 261); gold and other ornaments from Normandy (261); soft porcelain from Sèvres, Mennecy, Chantilly, etc. (R. 265); *Collection of mustard-pots of the 18th cent. (R. 267). — Room 269. *Ironwork (Le Secq des Tournelles Collection): shop-signs (17-18th cent.; including that of the 'Homme Armé', p. 185), railings, caskets, knockers, ornaments, keys, bonbonnières, handles of walking-sticks, etc. — We cross the corridor (RR. 276-274) and turn to the right. — Rooms 272-262. Textile fabrics (15-19th cent.). — Room 260. Spanish Renaissance: chests, embroideries, Spanish-Mauresque plaques. — Room 258. Spanish Gothic art. Altar-pieces (12-15th cent.); chased bolt-heads. — Room 256 (with balcony). German art. Religious sculptures; furniture; paintings of the 15-16th centuries. — From the landing of the Escalier de Rohan (Salles Moreau-Nélaton, see p. 171) we proceed by the balcony on the left and enter Rooms 251-257. Italian art: tapestries, furniture, altar-screens, bronzes, etc. of the 14-16th centuries. — The —

Second Floor, or *Grand-Comble*, destined for the works of ancient art of foreign countries and for the Oriental collections, is not yet open to the public.

We descend to the exit by the Escalier de la Bibliothèque (p. 170).

5. From the Louvre to the Place de la Bastille.

MÉTROPOLITAIN STATIONS (Line 1), see Appx., pp. 29, 30. — RESTAURANTS in this part of Paris, see p. 20.

The E. part of the RUE DE RIVOLI (p. 90), beyond the Rue du Louvre, traversing a congeries of narrow streets, was constructed by Napoleon III., who desired to facilitate the access of his troops to the Hôtel de Ville. It intersects the *Rue du Pont-Neuf*, leading from the bridge of that name to the Halles Centrales (p. 194), then the *Rue des Halles* and the *Rue St. Denis*, and, finally, the *Boulevard de Sébastopol* (p. 84). — The *Station du Châtelet* on the *Métropolitain* is at the corner of the Rue des Lavandières (see Appx., p. 29).

At No. 144, at the corner of the Rue de l'Arbre-Sec (Pl. R, 20; *III*), an inscription records that the *Hôtel de Montbazon*, where Admiral de Coligny was killed (see p. 90), once stood there. Here also lived C. Van Loo, the painter, and the Duchess of Montbazon, mistress of Rancé (d. 1700), who retired at the death of the duchess and reformed the Order of the Trappists.

In the square at the S.E. corner of the Rue de Rivoli and the Boulevard de Sébastopol rises the ***Tour St. Jacques** (Pl. R, 23; *III*, *IV*), a handsome square Gothic tower, 175 ft. in height, erected in 1508-22, and now under restoration. This is a relic of the church of *St. Jacques-la-Boucherie*, which was built in 1508-22 on the site of an earlier church, and sold and taken down in 1789. The church was a place of refuge for criminals. The tower is now used as an observatory. In the hall on the groundfloor is a statue (by Cavelier) of the philosopher *Pascal* (1623-62), who is said to have repeated from the summit of this tower (or, according to other authorities, from the tower of St. Jacques-du-Haut-Pas, p. 330) his experiments with regard to atmospheric pressure. On the summit are a statue of St. James the Great and the symbols of the Evangelists (replicas; originals at the Thermes de Cluny, p. 280). The *VIEW from the Tour St. Jacques is one of the finest in Paris, as the tower occupies a very central position, but the public are not allowed to ascend except with a permit obtained gratis at the Hôtel de Ville (daily 11-5). A fee to one of the keepers of the square will, however, usually secure admission (preferably between 12 and 3). The spiral staircase has 291 steps. — The Square de la Tour-St-Jacques is embellished with bronze sculptures of the Breadbearer, 'Ducks and Drakes' ('Le Ricochet'), and Cyparissus, by *Coutan*, *Vital Cornu*, and *H. Plé*.

The *Squares* of Paris, like the great majority of the other promenades of the city, are both useful and ornamental. Though they have been constructed on the model of the London squares, the enjoyment of the gardens with which they are laid out is by no means confined to a few privileged individuals, but is free to all-comers. The formation of squares of this sort has been a prominent feature of the modern street improvements of Paris.

In the Rue St. Martin, a little to the N.E. of the Tour St. Jacques, rises the church of **St. Merry** (Pl. R, 23; *III*), formerly *St. Médéric*, in the best Gothic style, although dating from 1520-1612. It possesses a beautiful though unfinished portal in the Flamboyant style. The interior was disfigured in a pseudo-classical style by *Boffrand* (18th cent.), who was also the architect of the large chapel on the right. Among the most noteworthy contents

are a large marble crucifix, by *P. Dubois*, at the high-altar; two good pictures by *C. Van Loo* (d. 1765) at the entrance to the choir (to the left, San Carlo Borromeo); the decorations of the Lady Chapel by *Collin de Vermont;* a painting of the Disciples at Emmaus, by *Coypel*, in the Chapel of the Sacrament; and one of St. Geneviève keeping her sheep (attributed to the Italian School of the 16th cent.), in the 5th chapel (on the S.). The chapels of the ambulatory are adorned with fine frescoes by *Cornu*, *Lehmann*, *Amaury-Duval*, *Chassériau*, *Lépaulle*, *Matout*, *Glaize*, *Lafon*, and others, which, however, are very badly lighted. — The fine stained-glass windows of the choir date from the 16th century. — In the crypt is a shrine containing the remains of St. Mederic. During the Revolution this church was the Temple of Commerce.

The street at the back is the old Rue du Cloître-St-Merry, off which run the picturesque *Rue Taillepain* and *Rue Brisemiche* (Pl. R, 23; *III*), named doubtless from a bakehouse belonging to the chapter of St. Merry. The *Rue de Venise*, which intersects the Rue St. Martin farther on, is one of the oldest and narrowest in Paris. It was once the Ruelle des Usuriers and still retains its cut-throat aspect of the 14-15th century; it abounds in low drinking-shops. At No. 27 (entrance, Rue Quincampoix 54) is the ancient tavern of the Epée-de-Bois, which was frequented by Marivaux and Louis Racine. The *Rue Quincampoix*, which crosses this street, is also of great age. Law's Bank, notorious for its fantastic speculations, flourished here in 1718-20. At its S. end is the *Rue des Lombards*, which, like its London namesake, owes its title to the Lombard money-lenders who were there establisbed. It claims to be the birthplace of Boccaccio (1313). — The Rue des Lombards leads into the *Rue St. Martin* (Pl. R, 23, 24; *III*), which was once the great Roman road between Paris and the northern provinces. The *Fontaine Maubuée*, at No. 122, mentioned as early as 1392, was restored in 1734. The curious sign of the Cloche d'Or should be noticed at No. 193. — The other streets in this quarter all contain picturesque or historic houses.

The Boulevard de Sébastopol terminates on the S. in the —

Place du Châtelet (Pl. R, 20, 23; *V*), the site of which was occupied till 1802 by the notorious *Prison du Grand-Châtelet*, the plan of which may be seen on the left side of the façade of the Chambre des Notaires. The *Fontaine de la Victoire* and the *Colonne du Palmier*, with its bronze cordons, were erected here in 1807. The names of fifteen battles won by Napoleon I. are inscribed above. On the summit is a gilded statue of Victory, holding a wreath in each hand, and below are four figures representing Fidelity, Vigilance, Law, and Power, by *Boizot*. The monument was removed to its present position in 1858; the pedestal with its double basin adorned with four sphinxes was added on that occasion. It was restored in 1899-1900. — On the right and left of the Place du Châtelet are situated the *Théâtre du Châtelet* (p. 40) and the *Théâtre Sarah Bernhardt* (p. 39) respectively, both designed by Davioud. The former building occupies the site of the house where the painter David was born in 1748 (inscription). The square is bounded on the S. by the Seine, which here flows under the *Pont au Change* (p. 260).

In the building occupied by the *Assistance Publique* (Pl. R, 23; *V*), a public establishment for the relief of the poor, in the Avenue Victoria, it is proposed to found a Museum of Hygiene, together with a Musée de l'Assistance Publique, in which the specimens of fayence, pictures, etc., now scattered in the various branches of this institution, would be collected.

From the Place du Châtelet the broad Avenue Victoria extends on the E. to the —

Place de l'Hôtel-de-Ville (Pl. R, 23; *V*), once named *Place de Grève* ('bank of the river'), a name that evokes many a tragic recollection. Public executions took place here from 1310 to 1832. In 1572, after the massacre of St. Bartholomew, Catherine de Médicis caused the Huguenot chiefs Briquemont and Cavagnes to be hung in this Place amid the jeers of an enraged mob; and in 1574 she ordered the Comte Montgomery, captain of the Scottish guard, to be executed here for having accidentally caused the death of her husband Henri II at a tournament (p. 191). On this spot, too, Eléonore Galigaï, foster-sister of Marie de Médicis, convicted of sorcery, was beheaded and afterwards burnt in 1617. In 1766 the Comte de Lally-Tollendal, governor of the French Indies, unjustly condemned for treason, suffered the extreme penalty; he was followed, in 1798, by Foulon, general comptroller of finance, and the latter's son-in-law Bertier, both hanged by the mob on the lamp-posts of this Place. Among famous criminals who have here paid the penalty of their misdeeds are Ravaillac, the assassin of Henri IV (1610), the Marquise de Brinvilliers and 'La Voisin', the poisoners (1676 and 1682), Cartouche, the highwayman (1721), and Damiens, who attempted to assassinate Louis XV (1757). — The Place de l'Hôtel-de-Ville is connected on the S. with the Cité (p. 259) by the *Pont d'Arcole*.

The ***Hôtel de Ville** (Pl. R, 23; *V*) was rebuilt in its original form, but on an enlarged and more ornamental plan, by *Ballu* and *Deperthes* in 1876-84. It is a magnificent structure in the French Renaissance style, with dome-covered pavilions at the angles (recalling the mediæval towers), mansard windows, and lofty decorated chimneys. The building is entirely detached and is surrounded by an area with a railing, affording light to the sunk floor. The groundfloor is adorned with pilasters, and the first floor with engaged pillars of the composite order. Above the first floor is a kind of entresol, while the pavilions have an extra story. The construction of the old Hôtel de Ville was begun in 1533, probably on the plans of the Italian *Domenico da Cortona*, surnamed *Il Boccador*, under the direction of *Pierre Chambiges;* subsequent additions quadrupled its extent. The Hôtel de Ville is the headquarters of the municipal government of Paris, controlling the 'mairies' of the twenty arondissements or wards. At the head is the Prefect of the Seine, who up to 1789 bore the title of Prévôt (provost) de Paris or des Marchands.

The Hôtel de Ville has played a conspicuous part in the different revolutions, having been the usual rallying-place of the democratic party, as opposed to the court-party, whose centres were the Louvre and the Tuileries; and it was within its walls that the Tiers Etat developed its power. On 14th July, 1789, the captors of the Bastille were conducted in triumph into the great hall. Three days later Louis XVI came in procession from Versailles to the Hôtel de Ville under the protection of the mayor Bailly and other popular deputies, accompanied by a dense mob, whom he succeeded in calming only by showing himself at the window wearing the tri-coloured cockade, which Lafayette is said to have composed, the blue and red standing for the City of Paris and the white for the Bourbons. On 27th July, 1794 (9th Thermidor), when the *Commune*, the tool employed

by Robespierre against the Convention, was holding one of its meetings here, Barras with five battalions forced his entrance in the name of the Convention, and Robespierre had his jaw shattered by a pistol-shot. Here was also celebrated the union of the July Monarchy with the bourgeoisie, when Louis Philippe presented himself at one of the windows, in August, 1830, and in view of the populace embraced Lafayette. From the steps of the Hôtel de Ville, on 24th Feb., 1848, Louis Blanc proclaimed the institution of the republic. From 4th Sept., 1870, to 28th Feb., 1871, the Hôtel de Ville was the seat of the 'gouvernement de la défense nationale', and until the end of May, that of the Communards and their 'comité du salut public'. The Communards prepared heaps of combustibles inside the building, and when forced to retire thither after the fearful struggle of 24th May in the Place de l'Hôtel-de-Ville they set fire to them, regardless of the fact that 600 of their party were still within its precincts. Not one escaped, and the entire building perished in the flames.

The *Main Façade is divided into three approximately equal parts. That in the centre, projecting beyond the others, has three entrances, two of which are carriage-archways with pavilions. In front of the third are bronze statues of Science, by *Blanchard*, and Art, by *Marqueste*. In the niches of the principal stories (and also on all the pavilions) are statues of celebrated men, while on the cornices are figures representing the towns of France, etc. The façade is farther adorned with a handsome clock surrounded with seven statues, a campanile, and (on the roof) ten gilded figures of heralds. Including a few statues in the courts, there are about 200 statues and groups on the exterior of the Hôtel.

The other façades also are worthy of inspection. The small garden on the side next the Seine contains a bronze *Equestrian Statue of Etienne Marcel* (p. xv), by Idrac and Marqueste. The entrances on the rear are guarded by bronze lions, by *Caïn* and *Jacquemart*.

Visitors may at all times walk through the Hôtel de Ville and inspect the handsome courts.

The tasteful decoration of the *Interior affords, perhaps, an even better opportunity of appreciating modern French art than do the works in the Luxembourg collection (p. 315).

Tickets to view the interior are obtained gratis between 2 and 4 p.m. in the secretary's office, in the N. court (to the left as we approach from the Place), staircase D (to the left), first floor above the entresol. Visitors then proceed to the Salle des Prévôts, to the right of the archway, where they are met by an official who escorts them over the building (½ hr.; fee).

The ground-floor is occupied by public offices. — We first enter a gallery commanding a view of the court, and of the 'Gloria Victis', a bronze group by *Mercié*. At the back is the large *Salle St. Jean* (not shown), for large meetings. — Two handsome marble staircases ascend to the first floor. In the cupola of the N. staircase is the Republican Calendar (p. xix), by *J. Blanc*.

The *Galleries* and the *Salles des Fêtes*, on the first floor, are decorated on the ceilings and walls with paintings by modern artists. The *Vestibules* and *Corridors* at the top of the staircases are painted with landscapes and views of Paris and its environs. — Between the corridors is the *Salon des Cariatides*, with paintings by *Carolus-*

Duran and a large vase, 10 ft. high, of red and green jasper from the Ural Mts., presented by the Czar Alexander III. of Russia in memory of the reception of Russian naval officers and seamen at Paris in 1893. — The *Salon d'Arrivée Nord* contains a large painting by *Roll*, representing the Pleasures of Life. This room has a fine cassetted ceiling, like all the other rooms that have not ceiling-paintings. The *Salon d'Introduction Nord* has ceiling-paintings by *Bonis* (Nature as educator, Physical Exercises, Study and Philosophy), while the *Portique Nord* is painted by *F. Barrias*, and contains two marble figures (Horace and Lesbia) by *Guillaume*.

Then follows the main hall, or *Grande Salle des Fêtes*, 164 ft. long, 42 ft. wide, and 42 ft. high. On the side of this hall next the Place Lobau is a gallery, above which is another smaller gallery, continued also on the remaining three sides.

CEILING PAINTINGS: Progress of Music, by *Gervex;* Perfume, by *G. Ferrier;* Paris inviting the world to her fêtes, by *Benj. Constant;* Flowers, by *G. Ferrier;* Progress of Dancing, by *A. Morot*. Above the doors are representations of the old provinces of France (names inscribed above), by *Weerts*, *F. Humbert*, *Ehrmann*, and *P. Milliet*. — The sculptures, especially the caryatides and the groups in high-relief, by various artists, should be noted. — In the panels of the side-gallery (Galerie Lobau) are paintings (scenes from the history of Paris, festivals, etc.), by *Picard* (Fête of 14th July, on the left)), *Clairin*, *Cazin*, *Berteaux*, *Baudouin*, *Delahaye*, and *Blanchon*, and the small cupolas contain interesting frescoes by *Picard* and *Risler*.

At the other end of the Salle are the *Portique Sud*, decorated by *H. Lévy* (Hours of the Night and Day), and the *Salon d'Introduction Sud*, decorated by *Henri Martin* (Apollo and the Muses, on the ceiling; Music, Sculpture, Painting, Poetry, on the frieze). — We now enter the *Salle à Manger de Réception*, which has three fine ceiling-paintings by *Georges Bertrand* representing the Hymn of the Earth to the Sun; at the sides, Agriculture, Harvest, Vintage; and six marble statues: Hunting, by *E. Barrias;* the Toast, by *Idrac;* Fishing, by *Falguière;* Wine, by *A. Crauk;* Song, by *Dalou;* and Harvest, by *Chapu*. The beautiful marquetry should not be overlooked. — At the angle of the side next the Seine is the *Salon Lobau* or *Salon Historique*, with paintings by *J. P. Laurens:* Louis VI (le Gros) granting the first charter of Paris; Etienne Marcel protecting the Dauphin; Repression of the revolt of the Maillotins (1383); Anne Dubourg protesting in Parliament before Henri II against the oppression of the Huguenots (1559); Arrest of Broussel (1648); Pache, Mayor of Paris in 1793; La Reynie (1625-1709), lieutenant of police under Louis XIV; Turgot quitting the ministry at Versailles; Louis XVI at the Hôtel de Ville (see p. 175; 1789), a composition known as the 'arch of steel'.

In the S. wing, next the Seine, are three large rooms *(*Salons des Sciences, des Arts,* and *des Lettres);* four small rooms *(Salons de Passage),* two at each end; and the *Galerie de la Cour du Sud*, the farther end of which adjoins the *Escalier d'Honneur*. The custodian does not always show them all.

PREMIER SALON DE PASSAGE: Louis XI entering Paris (1461), by *Tattegrain.* — SALON DES SCIENCES. Paintings. On the ceiling: Apotheosis of the Sciences, Meteorology, and Electricity, by *Besnard;* two friezes by *Lerolle*, Science enlightens, Science leads to fame; twelve corner-pieces by *Carrière*, symbolizing the Sciences; above the doors, Physics, Botany, by *Duez;* eight panels on which are the Elements, by *Jeanniot*, *Rixens*, *Buland*, and *A. Berton*, and Views of Paris, by *P. Vauthier*, *L. Loir*, *Lépine*, and *E. Barau.* Sculptures, notably the chimneypiece, by *J. P. Cavelier.* — SALON DES ARTS. Paintings. On the ceiling: Glorification of Art, Truth, and the Ideal, by *Bonnat;* friezes, Mnsic and Dancing, Material and Intellectual life, by *L. Glaize;* corner-pieces by *Chartran;* four medallions by *Rivey;* on the panels, Painting by *Dagnan-Bouveret*, Mnsic by *Ranvier*, Sculpture by *Layraud*, Architectnre by *T. Robert-Fleury*, and Views of Paris, by *Français*, *Bellel*, *G. Collin*, and *Lapostolet.* — SALON DES LETTRES, Paintings. On the ceiling: the Muses of Paris, Meditation, Inspiration, by *J. Lefebvre;* History of Writing, two friezes by *Cormon;* twelve corner-pieces by *Maignan*, representing the Great Works of Literature; fonr medallions by *Mlle. Forget;* above the doors, Philosophy freeing Thought, History gathering ths lessons of the Past, by *U. Bourgeois;* on the panels, Eloquence, by *H. Leroux*, Poetry, by *R. Collin*, History, by *E. Thirion*, Philosophy, by *Callot*, and Views of Paris and the environs, by *Berthelon*, *Guillemet*, *H. Saintin*, and *Lansyer.* Sculptures by *G. J. Thomas*, notably the chimneypiece. — GALERIE DE LA COUR DU SUD. Sixteen small cupolas with paintings of Trades (inscriptions), by *Galland.* The pillars bear the arms of French towns. — PASSAGE SUD. The Tuileries Garden, by *Montenard* (1906). — Escalier d'Honneur, see below.

The *Salon d'Arrivée Sud*, through which we pass to the great S. staircase and the exit, contains two huge paintings by *Puvis de Chavannes* (Summer and Winter).

In the centre of the W. wing (next to the Place de l'Hôtel-de-Ville), on the first floor, is the *Salle du Conseil Municipal*, to which the public are admitted during the council-meetings, on Mon., Wed., and Frid. at 3 p.m. — The *ESCALIER D'HONNEUR, or *Grand Staircase*, is not shown to ordinary visitors, bnt may be seen by those present at fêtes or having business in the Cabinet du Préfet, in the angle of the façade next the Seine. Sculptures: on the groundfloor, Monnted torch-bearer, bronze by *Frémiet;* Monnment of Ballu, the architect (bronze), by *E. Barrias* and *Coutan;* Justice and Secnrity, by *Mercié* and *Delaplanche;* on the first floor, Art and Commerce, by the same, Literature and Education, by *Schoenewerk*, Sciences and Pnblic Benevolence, by *M. Moreau*, etc. Paintings by *Puvis de Chavannes*: Victor Hugo dedicating his lyre to Paris; in the spandrels, Virtues.

SALLE DU BUDGET (on the 2nd floor; shown when the council is not sitting). On the right, Return of the troops from Poland after the campaign of 1806-7; on the left, Enrolment of Volunteers in 1792; on the ceiling, Charge of Cuirassiers under the Republic, all by *Detaille.*

In the **Place Lobau** (Pl. R, 23; *V*), at the back of the Hôtel de Ville, are two large barracks, built by Napoleon III.; those on the S. side are now used as offices for the board of education. On the N. side is the *Hôtel-de-Ville Station* of the *Métro* (Appx., p. 29).

The church of **St. Gervais** (Pl. R, 23; *V*), or *St. Gervais et St. Protais*, which stands at the end of the Place between the two barracks, was begun in 1212, but was completely remodelled in the 16th cent.; it now presents a combination of the Flamboyant and Renaissance styles. The portal was added by *Debrosse* in 1616, and, though inharmonious with the rest, is not without interest; it illustrates the Doric, Ionic, and Corinthian orders, one above the other, together with tri[illegible]ular pediments.

The Interior is remarkable for its height. St. Gervais is rich in paintings and other works of art, most of which are, however, as is usual in the churches of Paris, very badly lighted. The names of the various chapels are sufficiently explanatory of the subjects of their mural paintings. Chapels on the S. side: 3rd, Frescoes by *Jobbé-Duval;* 4th, by *Gendron;* 5th (opposite the altar), Painting by *Couder* (St. Ambrose and Theodosius); 6th and 7th (ambulatory), stained glass of the 16th cent.; 8th, Frescoes by *Glaize;* 9th, Mausoleum of Michel Le Tellier (d. 1685), minister of state under Louis XIV, by *Mazeline* and *Hurtrelle*, frescoes by *Al. Hesse* (SS. Gervais and Protais), and (on the altar) a statue of the Virgin (14th cent.). The clerestory of the choir and the Lady Chapel have stained-glass windows by *J. Cousin* (16th cent.), paintings by *Delorme*, and a Madonna by *Oudiné*. The vault with coronal and pendentive (4 ft. by 6½ ft.) is by *Jacquet* (1517). Chapels to the N. as we return: 1st and 2nd, Pietà by *Nanteuil* and *Cortot*, paintings by *Norblin* and *Guichard;* 3rd, a Passion painted on wood, attributed to *Aldegrever;* 4th, Reredos (15th cent.); 5th, Reredos and altar (with relief), 16th cent.; 7th, Reredos reproducing the façade of the church (17th cent.). — Above the stalls of the clergy is a medallion of God the Father, by *Perugino*, belonging to an altar-piece of the Ascension (the chief panel of which is at Lyons). The candelabra and bronze crucifix on the high-altar (18th cent.) were brought from the abbey of Ste. Geneviève. The choir-stalls (16th cent.) have fine misericordiæ. Organ of the 17th cent., with organ-loft in stone.

To the N. of St. Gervais, behind the barracks, is the small *Place Baudoyer*, between the Rue de Rivoli on the N. and the Rue François-Miron on the S. This Place was the scene of a sanguinary encounter in June, 1848. The *Mairie of the 4th Arrondissement*, (Hôtel-de-Ville), on the E. side of the Place, is an edifice in the style prevalent at the end of the 16th century. The Salle des Mariages and Salle des Fêtes are embellished with paintings by Cormon and Comerre.

The neighbouring Rue François-Miron, which up to 1836 was part of the Rue St. Antoine, contains some ancient buildings. The *Hôtel de Beauvais* (No. 68), dating from 1655-1660, was designed by Ant. Lepautre, and possesses a fine circular court with a carved staircase; the *Hôtel du Président Hénault* (No. 82) has a balcony supported by a Moor's head. The Rue de Jouy and the Rue Geoffroy-l'Asnier, both to the S., also contain several good specimens, the finest being the *Hôtel d'Aumont*, built by Mansart in 1690, and now the Pharmacie Centrale (Rue de Jouy 7), and the 17th cent. *Hôtel de Chalons-Luxembourg*, with a handsome door, Rue Geoffroy-l'Asnier 26. — At the corner of the Rue de l'Hôtel-de-Ville and the Rue du Figuier (the S.E. prolongation of the Rue de Jouy, see above) rises the *Hôtel de Sens* (now private property), where the archbishops of Sens resided when they were metropolitans of Paris, at that time a simple bishopric. It is built in the 15th cent. style, with turrets at the angles and a donjon, or keep, in the courtyard. The Hôtel de Cluny (p. 271) is the only other specimen in Paris of the domestic architecture of this date. — Farther on lies the Quai des Célestins (p. 182). — Curious houses may be seen also on the *Quai de l'Hôtel-de-Ville* (Nos. 14, 12, 10, 2, etc.).

Beyond the E. end of the Rue François-Miron the Rue de Rivoli takes the name of Rue St. Antoine (Pl. R, 23, 26, 25; *V*), from the former abbey which stood there.

In the Rue St. Antoine, on the right, is the former Jesuit church of **St. Paul et St. Louis** (Pl. R, 25, 26; *V*), erected in 1627-41, by *Père Fr. Derand*. The handsome baroque portal was added by *Père Marcel Ange*. The dome of this church was one of the earliest in Paris. The architecture of the church is obviously inspired by Italian works of the 16th cent., and retains the distinguishing

characteristics of most Jesuit churches. The general effect of the interior is imposing, but the style is somewhat florid and the decoration overdone. In the left transept is a painting of Christ in the Garden, by *Eug. Delacroix* (1827). — The building behind, to the right, formerly a Jesuit college, is now the *Lycée Charlemagne*. — Station of the Métropolitain, see Appendix, p. 29.

In the Rue St. Antoine (No. 119) is the *Passage Charlemagne*, containing the *Hôtel des Prévôts*, an ancient turreted building with spiral staircases, etc. — At No. 65 is the *Passage St. Pierre*. At the apex of the angle formed by this passage are the scanty remains of the archway forming the entrance to the cemetery of the church of St. Paul, destroyed in 1793. Rabelais and Mansart, the architect, were buried here.

In the Rue Sévigné, which begins opposite the church of St. Paul, is the Musée Carnavalet (p. 187).

On the left in the Rue St. Antoine, No. 62, is the old *Hôtel de Béthune* or *de Sully*, built in 1624 by Jean Androuet Du Cerceau for Maximilien de Béthune, better known as the Duc de Sully and minister of Henri IV. The court is interesting — On the right, No. 21, at the corner of the Rue du Petit-Musc, is the *Hôtel de Mayenne* or *d'Ormesson*, built by Jacques Androuet Du Cerceau, now a school. It has a pretty vaulted staircase and a turret, and contains the room where the Ligue met to decide the death of Henri III (nothing to be seen). — The *Rue de Birague*, on the left, leads to the Place des Vosges (p. 191).

Farther on in the Rue St. Antoine, to the right, is the *Eglise de la Visitation*, now the *Temple Ste. Marie* (Calvinist), constructed in the 17th cent. by Fr. Mansart. Then, to the left, at the corner of the Rue des Tournelles, is a bronze *Statue of Beaumarchais* (1732-99), the author, by L. Clausade (1895).

No. 38 in the Rue des Tournelles was built by Hardouin-Mansart for himself. The first floor was once occupied by Ninon de Lenclos (d. 1706).

The Rue St. Antoine terminates in the Place de la Bastille. An inscription at No. 5 (on the left) relates to the taking of the Bastille.

The **Place de la Bastille** (Pl. R, 25; *V*), or simply *La Bastille*, as it is usually called, was formerly the site of the *Bastille St. Antoine*, a castle enlarged from the *Bastilia*, an ancient fortified city-gateway, in 1371-83 by Kings Charles V and VI, and left standing when the old fortifications were swept away under Louis XIV. It was situated to the W.; part of its perimeter is traced by a line of white stones running along the ground between the Rue St. Antoine and the Boulevard Henri IV. On the house at No. 3 is an inscription with the plan of the Bastille. This fortress, which commanded the river and its approaches and at the same time menaced the populous quarter of St. Antoine, was afterwards used as a state-prison, where the victims of a despotism so unjust that court favourites had merely to procure a 'lettre de cachet' to secure their immediate arrest were often confined. This prison of odious memory attained a world-wide celebrity in consequence of its destruction on 14th July, 1789, at the begin-

ning of the French Revolution. A rumour having spread that the regiments from St. Denis were marching on the city, and that the Bastille was about to bombard the Faubourg St. Antoine, the populace flew to arms. The governor Delaunay, who had only a handful of men under his orders, could make no prolonged stand against the multitude, and both he and his soldiers were massacred. The fortress was razed to the ground; and some of its stones were afterwards used to build the Pont de la Concorde (p. 67).

The ***Colonne de Juillet**, which now adorns the Place, by *Alavoine* and *Duc*, was erected in 1831-40 in honour of the heroes who fell in the Revolution of July, 1830. The total height of the monument is 154 ft., and it rests on a massive round substructure faced with white marble. On this rises a square base, adorned on each side with six bronze medallions, which supports the pedestal of the column. On the W. side of the pedestal is represented a bronze lion in relief (the astronomical symbol of July), by *Barye*. At each of the four corners is seen the Gallic cock holding garlands. The column itself is of bronze, 13 ft. in diameter, and partly fluted. It is divided by bands into five sections, on which the names of the fallen (615) are emblazoned in gilded letters. The summit is crowned by a bronze Genius of Liberty standing on a globe, holding in one hand the torch of civilization and in the other the broken chains of slavery, by *J. Dumont*.

The INTERIOR (adm. gratis) contains an excellent staircase of 238 steps leading to the top, whence a fine view is enjoyed.

The VAULTS (open 10-4 or 5; gratuity) consist of two chambers, each containing a sarcophagus, 45 ft. in length and 7 ft. in width, with the remains of the fallen. In the same receptacles were afterwards placed the victims of the Revolution of February, 1848.

The Place de la Bastille played a part also in the troublous times of 1848 and 1871. In June, 1848, the insurgents erected their strongest barricade at the entrance to the Rue du Faubourg-St-Antoine. It was there that *Archbishop Affre* (p. 267), while exhorting the people to peace, was killed by an insurgent's ball. In May, 1871, the site of the Bastille was one of the last strongholds of the Communards, by whom every egress of the Place had been formidably barricaded.

To the N. of the Place de la Bastille are the *Boulevard Beaumarchais* (p. 85) and the wide *Boulevard Richard-Lenoir*, running above the *Métropolitain* (Line 5) and the *Canal St. Martin* (p. 241), which is vaulted over for a distance of nearly $1^1/_4$ M. — To the E. begins the *Rue du Faubourg-St-Antoine* (p. 252), leading to the Place de la Nation (p. 252). — On the S.W. is a station of the *Métropolitain* (Lines 1 & 5; Appx., pp. 29, 33), and on the S.E. the Gare de Vincennes (p. 255). The Rue de Lyon ends at the Gare de Lyon (p. 182). — The *Bassin* or *Gare d'Eau de l'Arsenal*, in which the Canal St. Martin ends, stretches to the S.

Behind the Gare de Vincennes, at No. 28 Rue de Charenton, is the **Hospice des Quinze-Vingts** (Pl. R, 25; *V*), one of the most venerable institutions in Paris, founded before 1260 by St. Louis for '15 times 20' (300) blind people. Originally standing on the site of the Palais-Royal, the hospice has since 1780 occupied the Hôtel des Mousquetaires-Noirs, built by Cotte in 1702.

The **Boulevard Henri-Quatre** (Pl. R, 25; *V*) extends to the S.W. of the Place de la Bastille, and affords a fine vista terminated by the dome of the Panthéon (p. 283). On the left side of this boulevard rises the *Caserne des Célestins*, on the site of a celebrated monastery, which once contained the group of the three Theological Virtues by Germain Pilon (see p. 110). Opposite, near the bridge, are the remains of a tower of the Bastille (*'Tour de la Liberté'*), which were discovered beneath the Rue St. Antoine in excavating the Métropolitain and transferred hither in 1899. — In the Rue de Sully, No. 1, is the valnable *Bibliothèque de l'Arsenal* (Pl. R, 25; *V*), occupying part of the old arsenal of Paris, which extended from the Seine to the Bastille. The library is open daily, 10-4, except on Sundays and holidays and dnring the vacation (15th Ang. to 1st Sept.). After the Bibliothèque Nationale it is the richest library in Paris (543,000 vols.; 9875 MSS.), especially in theatrical literature (35,000 plays are catalogued).

The Boulevard Henri IV crosses the two arms of the Seine and the E. end of the Ile St. Louis (p. 268) by means of the **Pont Sully** (Pl. R, 22; *V*), near which, on the island, is a fine *Monument to Barye* (1796-1875), the animal sculptor, with reproductions of his chief works (see p. 165) and a medallion by Marqueste.

On the right bank, below the bridge, at the beginning of the Quai des Célestins (Pl. R, 25, 22; *V*), is the old *Hôtel de La Valette*, now the *Collège Massillon*, a handsome building erected by J. Hardouin-Mansart (1671), with a monnmental façade restored in the 19th century. It was the residence of Fieubet, chancellor of Anne of Austria (1602-66). Farther on, on the right, in the Rue St. Paul (No. 4), is the *Hôtel de La Vieuville*, once the residence of the Duc de La Vieuville, who was minister of finance in 1649.

At No. 32 Quai des Célestins was (as the inscription records) the tennis-court of the Croix-Noire, where the Illustre-Théâtre of Molière was established in 1645. The stage-entrance of this theatre and part of a well-curb still exist at Rue de l'Avé-Maria 15, just round the corner. — Port of the Quai des Célestins, etc., see p. 326.

On the right bank, npstream, between the Quai Henri-Quatre and the Boulevard Morland (Pl. R, 25; *V*), is the former *Ile Louviers*, united with the quay in 1840. Here are situated the *Magasins de la Ville* and the *Archives de la Préfecture de la Seine*.

Farther to the S.E., beyond the Gare d'Eau de l'Arsenal (p. 181), are the *Place Mazas* (Métro Stat.; Appx., p. 33) and the *Pont d'Austerlitz* (p. 327). The Boulevard Diderot (Pl. R, 25, 28, 31) ends at the Place de la Nation (p. 252). The **Gare de Lyon** (Pl. R, G, 25, 28), at the beginning of the boulevard, has a tower 210 ft. in height. Buffet on the 1st floor, gorgeously painted and decorated. The statues on the main platform are those of *Séguin* (1786-1875), inventor of the tubular boiler (p. 199), and *Talabot* (1799-1885), first director of the Paris-Lyon-Méditerranée Railway Co. — In front of this terminus, to the left, is a Métro station (Appx., p. 29).

Quartier du Marais.

Métropolitain Stations (Line 1; see Appx., p. 29): *Hôtel-de-Ville Station* (p. 178), for the Archives; *St. Paul Station* (p. 180), for the Musée Carnavalet.

The *Quartier du Marais* is the district to the N.E. of the Hôtel de Ville, bounded by the Rue de Rivoli, Rue St. Antoine (p. 179), Rue du Temple, and Boul. Beaumarchais (p. 85). Down to the 18th cent. a fashionable quarter with several still handsome mansions, it is now quite given over to trade and manufactures. — In the Rue des Francs-Bourgeois, in the W. of this quarter, are the —

Archives Nationales (Pl. R, 23; *III*), established in the old *Hôtel de Soubise*. This building occupies the site of the mansion of the Connétable Olivier de Clisson, the companion-in-arms of Duguesclin, erected in 1371, of which there still exists in the Rue des Archives (No. 58), to the left of the façade, a handsome gateway flanked with two turrets (restored in 1846). Down to 1696 the mansion belonged to the powerful Guise family, after which it came into the possession of the family of Soubise. The present Palais des Archives chiefly consists of buildings erected in 1706-12 by G. Boffrand for François de Rohan, Prince de Soubise, and others added or reconstructed in the 19th century. The entrance is in the Rue des Francs-Bourgeois. The court is surrounded by a handsome Corinthian colonnade by P. A. Delamair; the pediment is adorned with sculptures by R. Le Lorrain.

The national archives were deposited here in 1808. They are divided into four departments — the 'Secrétariat', the 'Section Historique', the 'Section Administrative', and the 'Section Législative et Judiciaire'. Students are admitted for purposes of research daily, 10-5 o'clock, except on holidays, on previous application at the *Bureau des Renseignements*. The 'Musée' consists of a collection of the chief treasures of the Archives, but several documents are represented only by facsimiles.

The **Musée des Archives**, or *Musée Paléographique*, is open to the public on Sun., and visitors are admitted also on Thurs. (12-3) on presentation of their card. The principal objects are labelled, and there is an illustrated catalogue by J. Guiffrey (1 fr.). The musée is not heated in winter. There is no 'vestiaire'. — The decorations of some of the rooms are among the best examples of the style of Louis XV in Paris.

Ground Floor. *Salle I.* The paintings above the doors represent Diana disarming Cupid, by *Trémolières* (1737), and Apollo instructing Cupid on the lyre, by *Restout* (1737). — *Foreign Documents:* Cases 18-22. Belgium; 23, 24. Netherlands; 25-28. Germany; 29. Sweden; 30. Denmark; 31, 32. Norway; 33-36 Austria-Hungary; 37-43. Spain; 44, 45. Portugal; 46-48. Italy; 49-57. Papal See; 58, 59. Russia; 60-63. Eastern Europe; 64-68. African and Asiatic states; 69. United States of America (letter from Franklin to Washington).

Salle II. Treaties and *Foreign Documents*, in 69 glass-cases. Cases 1-14. Treaties of alliance and peace, from the treaty between Richard Cœur-de-Lion and Philip Augustus (1195) to the Conventions of Erfurt (1808); 15-17. Great Britain. — This was the summer sitting-room of the Prince de Soubise. It is of oval shape and decorated, like the other rooms, from designs by *G. Boffrand*, with delicately carved panels and groups of figures almost in the round between the archivolts of the doors and windows.

Music, Justice, Painting and Poetry, History and Fame, by *L. S. Adam*; Astronomy, Architecture, Comedy, by *J. B. Lemoine.*

Salle III. This was part of the Prince de Soubise's bedroom. The delicate mouldings on the cornice show the interlaced double S with the mascle or lozenge voided, the heraldic device of the Soubise, whose motto was 'Sine macula macla'. The room is divided by a partition and contains the *Seals.* Reproductions of the finest seals in the Archives; seals of provinces, communes, foreign sovereigns, princes, and noblemen, etc.; stamps from stamped papers; dies for coins. Also an allegorical painting ('Tableau des Jésuites') of little artistic value but historically celebrated. It dates from the reign of Henri IV, and represents the vessel of the Church on its voyage towards the harbour of Salvation, surrounded with boats bringing believers to it, and with others containing assailants. It was discovered in a church of the Jesuits, and afforded an argument against them when the order was suppressed in 1762.

On leaving this room we pass under a vaulted passage which connects the two interior courts, and ascend to the first floor by the *Escalier de Guise*, on the banisters of which we notice the gilded double cross of the great Lorraine lineage.

First Floor. 1st Room *(Salle du Consulat et de l'Empire).* Richly carved panels over the doors. Paintings: on the left, Neptune and Amphitrite, by *Restout* (1738); on the right, Mars and Venus, by *C. Van Loo.* At the end, two scenes from the fables of *La Fontaine:* Mercury offering the three axes to the Woodcutter, by *C. Van Loo*, and Boreas and the Traveller, by *Restout.* — *Documents of the end of the 18th Cent. and of 1800-1815.* Cases 117-152, Autographs of Danton, Charlotte Corday (No. 1368, farewell-letter to her father), Robespierre, Hoche, Bonaparte (letter to Pope Pius VII., No. 1496), etc.

2nd Room. Above the doors: Education of Cupid by Mercury (*Boucher*, 1738); Characters of Theophrastus, or Sincerity (*Trémolières*, 1737). Rear wall, above (left), Secrecy and Prudence (*Restout*, 1737); (right), Friendship of Castor and Pollux (*C. Van Loo*; 1737). Below (left), Venus at her toilet, by *C. Van Loo*; (right), *Venus in her bath, by *Boucher*, one of the best paintings in the Archives. Left wall, Marriage of Hercules and Hebe *(Trémolières).* Right wall, Mythological scene *(Boucher).* — Cases 87-116. *Documents of the reigns of Louis XV and Louis XVI* (1715-92).

3rd Room. **Salon Ovale* or *Salon d'Hiver* of the Princess de Soubise, one of the most admired examples of 18th cent. decorative art. The exquisite painting of the ceiling, by *G. Boffrand*, and the eight cartouches with their graceful garlands of foliage and flowers and their scenes from the story of Psyche, the chief work of *Ch. Natoire*, should be specially noted. The series begins to the left of the entrance. Most of the pictures are signed and dated (1737, 1738, and 1739). — Glass-cases 78-83, from right to left: *Documents of the end of the 18th Century*, including the Oath taken at the Jeu de Paume (in case 79), papers relating to the Bastille (81), Declaration of the Rights of Man (82), Constitutions of 1791, 1793, 'an III', and 'an VIII' (83). — Cases 84-86, at the end: Papers relating to Marie Antoinette; the will of Louis XVI, and the last letter of Marie Antoinette (unsigned and of doubtful authenticity); journal, speech, and letter of Louis XVI. Near the centre of the room is a table from the cabinet of Louis XVI. on which Robespierre, when wounded, was brought before the 'Comité du Salut Public' at the Tuileries.

4th Room, or former **Bed Chamber* of the Princess de Soubise. A gilded balustrade (restored) marks the spot where the bed stood. The room is decorated with four mythological subjects in low-relief, gilded, four medallions, and mythological groups by the first sculptors of the period. Above the doors: The Graces presiding at the education of Cupid, by *Boucher*, and Minerva teaching the art of tapestry to a young girl, by *Trémolières* (1737). The two pastorals at the back of the alcove are by *Boucher*, who also painted one of the landscapes, the other being by *Trémolières* (1738).

The two next rooms, the *Salle des Gardes* and the *Salle des Bustes*, contain ancient seals and documents. — The staircase beyond is modern, and has a ceiling-painting by *Jobbé-Duval.* A copy of the large plan of

Paris known as 'Turgot's Plan' (1739-40) is shown here, also busts of keepers of the archives (one of Dannou by *David d'Angers*). The gilded carved *Panels, with scenes from La Fontaine's fables, are temporarily placed here. On the right is the door of the Dépôt, where the custodian shows the keys and a relief of the Bastille carved on a stone from the prison by the 'patriot' Palloy. The documents preserved in the Dépôt and the iron safe containing the legal standards of the mètre and kilogramme can be seen only by special permission. — The pretentious unrailed staircase leads down into the court, at the other side of which is the exit.

Lovers of old Paris will enjoy a stroll through some of the neighbouring streets. In the Rue des Archives, No. 78, is the *Hôtel du Maréchal Tallard* (1728; fine staircase by Bullet in the court to the right); at the corner of the Rue des Haudriettes is a *Fountain*, erected by the Prince de Rohan (1705), with a naïad by Mignot; the fine Gothic doorway at No. 58 was the former entrance to the mansion of the Clisson family, now the Archives (p. 183); No. 24 was the *Chapelle du Couvent des Billettes*, built in 1754, and now (since 1808) a Protestant place of worship (the sacristy may be seen). In the Rue des Quatre-Fils, to the right of the Rue des Archives, is the house (No. 22) where Mme. du Deffand entertained Voltaire, Montesquieu, d'Alembert, Horace Walpole, etc.

The Rue des Francs-Bourgeois (Pl. R, 26, 23; *III, V*), to the S. of the Archives Nationales, leads to the Musée Carnavalet (p. 187). The name of 'francs bourgeois' was given to those citizens who were free to change their domicile, the 'petits bourgeois' not being allowed to do so, and the 'grands bourgeois' being tied to their seignories. At No. 35 is the *Mont-de-Piété* (entrance, Rue des Blancs-Manteaux 18), or great pawnbroking establishment of Paris, which enjoys a monopoly of lending money on pledges for the benefit of the 'Assistance Publique'.

The loans are not made for less than a fortnight, but articles may be redeemed within that time on payment of the fees. Four-fifths of the value of articles of gold or silver, two-thirds of the value of other articles, are advanced, the maximum lent being 10,000 fr. at this establishment, and 500 fr. at the branch-offices. The interest and fees, which before 1885 were as high as 9½ per cent, are now reduced to 6 per cent, with a minimum of 1 fr. The pledges are sold after fourteen months from the time when the borrower has failed to redeem them or to renew his ticket; but within three years more the excess of the price realised over the sum lent may still be claimed. The Mont-de-Piété lends about 56,000,000 fr. annually on about 2 million articles. The sale of unredeemed pledges produces about 4,000,000 fr. annually. Loans upon deeds up to 500 fr. were authorized in 1892.

In the court (Cour de l'Horloge) may be seen the outline of the wall of Philippe Auguste (p. 92). — Adjacent to the Mont-de-Piété is the church of *Notre-Dame-des-Blancs-Manteaux*, the insignificant relic of a convent which stood on the site of the pawn-office. — In the *Rue des Blancs-Manteaux*, at the back, No. 25, is the tavern 'L'Homme Armé', with an 18th cent. sign (comp. p. 172). — The *Rue des Guillemites*, which intersects the last, contains (No. 14) the remains of the above-mentioned convent.

In the Rue des Francs-Bourgeois (31) is the *Hôtel d'Albret*, built about 1550 by the Connétable Anne de Montmorency, and restored in

the 18th cent. (inscription). Mme. Scarron, afterwards Mme. de Maintenon, made the acquaintance there of Mme. de Montespan, who entrusted her with the education of her children. At No. 30, *Hôtel de Jean de Fourcy* (1570), a bust of Henri IV stands in the court, above the cornice. At No. 42, farther on, at the corner of the Rue Vieille-du-Temple (No. 54), rises a Gothic tower with arcades and a grated window, a relic of the mansion built in 1528 by Jean de la Balue, who married the widow of Jean Hérouet, secretary of Louis II of Orleans. Then, at No. 38, is the curious blind alley where stood the *Poterne Barbette*, the postern where Louis I. of Orleans, brother of Charles VI, was assassinated in 1407 by order of Jean sans Peur, Duke of Burgundy. An escutcheon with an inscription above the door commemorates the event. — To the left, a little farther up, in the Rue Vieille-du-Temple, is the —

Imprimerie Nationale (Pl. R, 23; *III*), or government printing-office, established in the old *Hôtel de Strasbourg* (1712), which once belonged to the Dukes of Rohan, four of whom were cardinals and bishops of Strassburg, among them the famous Cardinal de Rohan (1734-1803) who was implicated in the affair of Marie Antoinette's necklace. The first court is adorned with a copy in bronze of the statue of Gutenberg by *David d'Angers* at Strassburg (1852), and in the second court, above the stables, is a fine relief (Steeds of Apollo) by *R. Le Lorrain*. Visitors are admitted to the printing-office on Thurs. at 2.30 p.m. precisely, with tickets obtained from the director; the building is shown daily (except Sun. and holidays), 2.30-3.30, on presentation of a visiting-card. The visit to the printing-office takes 1-1½ hr. The director's room contains two landscapes by *Boucher*, a beautiful clock in the *Boule* style, and in the middle, Cardinal de Rohan's table. The 'Cabinet des Poinçons' has a carved and gilded cornice with designs of birds, and the 'Salon des Singes' is decorated with paintings by *Huet*. The printing-office employs about 1200 workpeople of both sexes. The chief business consists in printing official documents, books published at the expense of government, geological maps, and certain playing-cards (*viz.* the 'court' cards and the ace of clubs, the manufacture of which is a monopoly of the state). The printing-works are about to be transferred to Grenelle (Rue de la Convention).

A little to the N. of the Imprimerie, in the Rue Charlot, is the 17th cent. church of **St. Jean-St-François** (Pl. R, 23; *III*), formerly a chapel belonging to the Capuchins of the Marais (1623). It contains a number of paintings (badly lighted), among which is St. Louis visiting the plague-stricken, by *Ary Scheffer* (first to the left, in the nave). There are also eight tapestries referring to a 'Miracle of the Host' that took place in Paris in 1290. At the entrance to the choir are statues of St. Francis of Assisi (by *G. Pilon*) and St. Denis (by *J. Sarazin*). — Other fine buildings of the 17-18th cent. in the Rue Charlot are those at Nos. 3, 9, 57, 58, 62, etc.

In the part of the Rue Vieille-du-Temple lying to the S. of the Rue des Francs-Bourgeois is the *Hôtel de Hollande* (No. 47), a handsome edifice of the 17th cent., once occupied by the Dutch amhas-

sador to the court of Louis XIV. It was constructed in 1638 by Cottard, and has a gateway adorned with fine sculptures (heads of Medusa and other mythological subjects). The court contains a large bas-relief of Romulus and Remus suckled by the wolf, by Regnaudin.

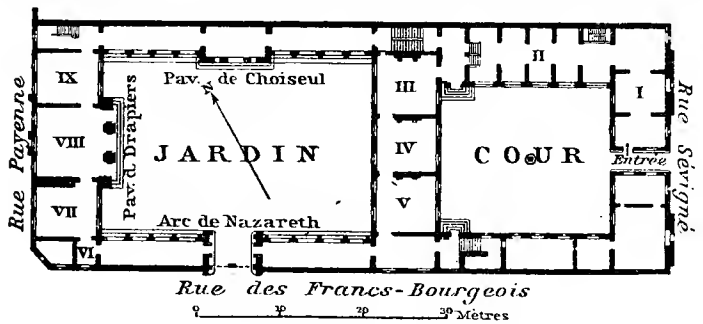
Beyond the Rue Vieille-du-Temple the Rue des Francs-Bourgeois passes on the right the old *Hôtel Lamoignon* (No. 25), built after 1580 for Diane de France, Duchess of Angoulême, the legitimised daughter of Henri II and Philippine Duc, his Piedmontese mistress. Her crest (crescents, hunting symbols, and the letter D repeated) may still be seen in the handsome court, the entrance to which is in the Rue Pavée (No. 24), diverging to the right.

Farther on, to the left, in the Rue Sévigné, is the —

***Musée Carnavalet** (Pl. R, 26; *V*), or *Musée Historique de la Ville*, containing a collection illustrating the history of Paris and of the Revolution. It was at one time the Hôtel des Ligneris, and then the Hôtel de Kernevenoy, whence the present name of Carnavalet. It was the residence of Mme. de Sévigné for eighteen years (1677-96). The building was begun in 1544 from designs by *Lescot* and *Bullant*, continued by *Du Cerceau*, and enlarged in 1660 by *F. Mansart*, who built the principal façade in the Rue de Sévigné. The portal, however, with sculptures by *Jean Goujon*, is earlier.

The *Museum* (curator, *M. Geo. Cain*) is open to the public daily (except Mon. and holidays), 10-5 (4 in winter). Sticks and umbrellas must be given up (no fee). Descriptive labels everywhere. Those whose time is limited should pass quickly through the groundfloor of the right wing and ascend at once to the first floor by the main staircase in the main building (p. 188).

The archway, under which, to the right, is the entrance to the museum, leads to a COURT, in the centre of which is a fine bronze



statue of Louis XIV, by *Ant. Coyzevox*, brought from the old Hôtel de Ville. The sculptures of the Seasons, on the façade facing the archway, are attributed to *Jean Goujon*. To the left is a staircase to the first floor.

Ground Floor. RIGHT WING (entrance beneath the archway): ANTIQUITIES, in two rooms (Pl. I and II), which are divided into nine small rooms

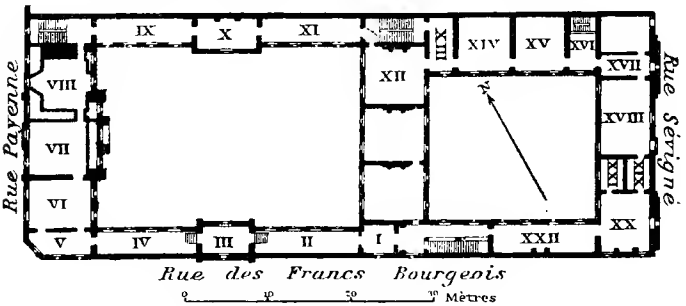
or sections. These contain prehistoric monuments, Roman antiquities, and monuments of the Merovingian period. Among the Roman antiquities are stones from the Amphitheatre in the Rue Monge (p. 288), sarcophagi, sculptures, tombstones, millstones, etc.

The MAIN BUILDING, to the left as we come from the preceding rooms, contains additional *Antiquities* (in *Rooms III, IV*, and *V*): fragments of Gallo-Roman buildings; 16th cent. chimneypiece; earthenware, glass, bronzes, and coins, found in Gallo-Roman, Merovingian, and mediæval tombs. Bronze statuette of Charlemagne, from the cathedral of Metz (9th cent.; in R. V). — Beyond the last room, to the left, is the principal staircase, ascending to the first floor (see below).

The Garden is surrounded on the three other sides with constructions erected since 1860. In the middle, to the left, the *Arc de Nazareth* (16th cent.), a gateway from the old street of that name in the Cité, with sculptures by Jean Goujon, and a tasteful modern gate. Opposite, to the right, is the *Pavillon de Choiseul* (end of the 17th cent.), while at the end is the handsome façade brought from the old *Guildhouse of the Drapers* (17th cent.), by L. Bruant. — In the galleries, to the right and left, are fragments of old Parisian buildings. Under the Pavillon de Choiseul is an equestrian bronze relief of Henri IV, by Lemaire (1838), from the old Hôtel de Ville.

The rooms at the end of the garden, containing MEMORIALS OF PARIS DURING THE 19TH CENTURY, may be entered from either gallery. We choose that to the right, which leads to the staircase mentioned below.

Salle du Palais-Royal (Pl. IX). Relief-model of the Palais-Royal, executed in 1843; paintings; engravings. Medallions of his contemporaries, by *David d'Angers*. Model of an old diligence. — The *Salle de l'Hôtel-de-Ville* (Pl. VIII) contains relics of the old Hôtel de Ville; fragments of an altar-screen (1542). Left wall, Landscapes and views of Paris. In the centre, Cradle of the Prince Imperial, presented to Napoleon III. by the city of Paris. — *Salle de 1830* (Pl. VII). In the centre. *Caricature Statuettes and Busts* of celebrities of the time of Louis Philippe, by *Dantan the Younger*. By the wall next the garden, Statuette of the Duke of Bordeaux (Henri V) at the age of seven; portraits of George Sand (one in masculine dress) and Béranger; chair in which Béranger died; bust of Béranger, by *Perraud*. In the glass-cases are memorials of the Restoration and the Revolution of 1830; by the 1st window (left), plaquettes, medallions, insignia, etc.; on the walls, paintings and engravings (Burial of the Victims of July, by



Roehn). — In the *Vestibule* (VI), bronze bus and memorials of President Carnot (d. 1894); door of Balzac's bedroom.

From the garden we return to the main building and ascend he principal *Staircase* to the first floor. On the staircase walls are facsimiles of ancient plans of Paris.

First Floor. — *Rooms I-IV.* TOPOGRAPHY OF PARIS: Views of Paris, prints, paintings, and drawings; illustrations of bygone scenes and manners

(explanatory labels), by H. Robert, Raguenet, Demachy, Norblin, and Hoffbauer (modern water-colours). Also (in R. II), Procession of the Ligue in 1590, by a pupil of Pourbus. — *Room V.* View of the Château of St. Cloud, an early work by Troyon. — *Room VI.* Views of Paris by G. Michel, Dagnan (Boul. Poissonnière), Corot, Vollon, etc. Also, a collection of Sèvres porcelain from the time of the Revolution, with views and emblems, and more than 200 historic snuff-boxes (1789-1848). — *Salle Dangeau* (Pl. VII). Ceiling-painting (attributed to Le Brun) and gilded panelling brought from the former Hôtel Dangeau (time of Louis XIV). Porcelain and tapestries. Wax portrait of Henri IV, modelled by Bourdin (?) on the day after the king's assassination (1610). — *Salle de la Ligue* (Pl. VIII). To the left, Caricature of the Procession and Orgy of the Ligue (see above). By the next window, collection referring to the history of balloons (1783-1880); Dubois giving a lesson to the Duke of Orleans (perhaps by Jouvenet); Romance of the Chevaliers de la Gloire (tournament under Louis XIII.), by Claude Chastillon (?). Revolutionary porcelain and stone-ware, including the inkstand of Camille Desmoulins. Ceiling-painting by Le Brun (restored by Maillot): Olympus, Mercury presenting Hebe to Jupiter; in the angles, Muses.

The adjacent *Staircase* descends to the Salle du Palais-Royal (19th cent. memorials, see p. 188). Here and on the landing are wood carvings, old Paris signs in wood and wrought iron, ornamental plates for fireplaces, etc. — Farther on, on the right, is the —

Galerie de la Révolution (Pl. IX & XI), containing memorials of the Revolutionary period: Portraits of De Launay, Louis Philippe Egalité, Chénier, Marat, Danton, Robespierre, and revolutionary *Porcelain*, chiefly made at Nevers. In the third case (left), 'Tasse à la Guillotine', in Berlin porcelain. The glass-cases by the windows contain busts, statuettes, autographs, etc.; to the right of the exit, painted mask of Voltaire. — The *Salon des Stuarts* (Pl. X) has fine panelling and a ceiling of the 18th century from the Hôtel des Stuarts. Sèvres vases of the Revolutionary period. Opposite, glass-case containing various relics (Marat's snuff-box, etc.). To the left, bust of Delille (d. 1813), by Pajou; harp in carved wood. To the right, Voltaire's arm-chair in which he died, and the small adjustable arm-chair of Couthon. — *Galerie de la Révolution* (Pl. XI). Among the portraits are those of Desmoulins, Mirabeau, St. Just, Hoche, Théroigne de Méricourt (the 'Amazon of Liberty'; 1762-1817), Marat after his assassination (by David), and Philippe Egalité (by Sir Joshua Reynolds); to the left of the entrance is a clock satirizing the Revolution; original sketch for David's painting of 'The Death of Marat'; *Preparations for the Festival of Federation in the Champ-de-Mars in 1790, by Debucourt; Oath in the Jeu de Paume, completed reduction of the painting sketched by David; Funeral of Marat; decorations, miniatures, fans, watches, revolutionary buttons, and so forth. In the cases to the right are autographs of Robespierre, Mirabeau, Fouché, etc.; documents relating to the execution of Louis XVI ('Louis Capet').

Salle de la Bastille (Pl. XII). Revolutionary period continued. In the centre, Model of the Bastille, made from a stone of that building. In the glass-case surrounding it, relics of various kinds connected with the Bastille; next the fireplace, lettres de cachet (see p. 180); Louis XVI's autograph order for the defenders of the Tuileries to cease firing (Aug. 10th, 1792; see p. 69); medallion of Louis XVI with a Phrygian bonnet and tricolour sash. Hanging from the ceiling is a banner of the Emigrés, with the arms of France and the Allies and the Hydra of the Revolution. By the entrance-wall: Cabinet with a representation of the fall of the Bastille; table of the Rights of Man (on the wall); weapons, playing-cards, and bindings of the Revolution, including a copy of the Constitution of 1793 bound in human skin. Another cabinet with portraits, including one of 'La Veuve Capet' (Marie Antoinette) during her incarceration in the Conciergerie, by Prieur, and a miniature of Charlotte Corday, taken from life during her trial, by Quéverdo; window-curtains. Fireplace-wall: Weapons; instruments of punishment; portrait of Latude, who incurred the displeasure of Mme. Pompadour and was [illegible] years in the Bastille; below

are the rope-ladder and tools that aided his ultimate escape. Garden-wall: Cabinet decorated with patriotic scenes; swords and sabres of honour.

The *Salle de l'Empire* (Pl. XIII) is devoted to the Napoleonic period. To the left, is Napoleon I.'s field-desk and dressing-case, articles in silver-gilt; autographs, medals, etc. By the window, relics of Napoleon I., connected more especially with St. Helena; map of Germany used by him in 1806; death-masks of Napoleon I. and his son the Duke of Reichstadt (l'Aiglon). Left wall, *Gros*, Cardinal de Belloy, archbishop of Paris, receiving the colours taken at the battle of Austerlitz. The Beugnot bequest (1902) includes the deeds of the grand-duchy of Berg, which fell to Murat; *Pocket-book with the arms of Napoleon; bonbonnières with miniatures of Letitia and Jerome Bonaparte. — A staircase to the left ascends hence to the second floor (p. 191).

The next eight rooms, occupied by Mme. de Sévigné in 1677-96, have, with the exception of R. XVI, been adorned with panelling and wood-carvings from ancient mansions in Paris, illustrating various styles of decoration. — *Room XIV*, with panelling in the style of the Regency, contains paintings, drawings, and engravings. From left to right: *Boilly*, Standard-Bearer (1788); *Tocqué*, Mme. Doyen; *Jeaurat*, Portrait of himself. Above the fireplace, *Pesne*, Mariette, the author; at the sides, *Hubert Robert*, Destruction of the church of the Feuillants (p. 68), and another painting by the same. On the chimneypiece, a curious decimal clock of 1795. Right wall, *Debucourt*, Portrait of himself; *Boilly*, Departure of the Paris conscripts (1807), The Pont-Royal in 1800. On the table is an allegorical group by *Chinard*. Before the mirror, a terracotta bust by *Caffieri*. — *Salle des Costumes* (Pl. XV). Glass-case at the end, rich costumes from the reign of Louis XIV to the Empire; above, statuettes of the principal personages in Italian comedy. In the glass-cases at the sides and on the walls are coloured engravings of the period and costumes. *Prud'hon*, *Portrait; opposite, *Boilly*, *Portrait of Lucile Desmoulins. Central glass case: caps of liberty, cockades, shoes, buttons, etc.; christening-robe of the Prince Imperial (1856); above, elaborately dressed wax dolls of the time of Louis XV, including a figure of Voltaire; behind, fine collection of tortoise-shell combs. — *Salle des Théâtres* (Pl. XVI). Theatrical portraits, caricatures, autographs, and personal relics of actors. On the wall, painting of the old Boulevard du Temple in 1862, with its seven theatres. Rear wall, Bust of Taillade, by *Deloye*. In the case by the right window are relics of the 'three Dumas' (Alexandre père, 1803-70; Alexandre fils 1824-95; Adolphe Dumas, Provençal poet, 1806-61). — *Galerie Lucien Faucou* (Pl. XVII). Drawings: *Van der Meulen*, Inauguration of the Dome des Invalides. Two cabinets with medallions; case with coins and drawings by *Aug. Dupré;* in the first cabinet, memorials of Alboni (d. 1894), the singer. — *Salle A. de Liesville* (Pl. XVIII). Paintings and drawings: Drawing competition by *Cochin;* portraits of Ledoux the architect (1736-1806) and d'Alembert (1753-81). End-wall, *Jeaurat*, Dispute at the fountain; above, *Coypel*, Artists in company. On the wall next the court, Portraits of J. J. Rousseau and Ledru de Comus, the conjurer. To the right of the entrance, Portrait of Théroigne de Méricourt (p. 189), by *Vestier* (?); Mme. Pouget, by *Chardin*. The central glass-case contains statuettes, medallions, etc., chiefly of the 18th century. — *Salon Chinois* (Pl. XIX), with rococo panelling painted with Chinese subjects. — *Salle de Sévigné* (Pl. XX), formerly the salon of the Marquise de Sévigné. On the entrance-wall, *Mignard*, *Portrait of Mme. de Grignan, daughter of Mme. de Sévigné; below, glass-case containing a letter written by the marquise; her miniature; portraits of Roger Bontemps, the French 15th cent. poet (1470-1540) and Jean Goujon, the sculptor. At the end, to the right and left, *H. Robert*, the Pont de Notre-Dame and the Pont au Change. Porcelain, purses, small genre pictures of the period. — *Room XXI*, at the entrance to which is an iron railing of fine workmanship, contains most of the valuable collection of porcelain bequeathed by M. de Liesville. — Through Room XX (on the right) to the *Salle des Echevins* (Pl. XXII). Portraits of échevins (guild-wardens) and other magistrates; to the left of the entrance, Voltaire at the age of 24 (by *Largillière*) and engravings referring to Voltaire. On the

left wall are a portrait of J. J. Rousseau and another portrait by *Duplessis*, and, to the left of the entrance, an excellent portrait of two échevins by *Largillière.*

We now return to Room XIII and ascend the staircase to the —

Second Floor. Six small rooms here are devoted mainly to the SIEGE OF PARIS IN 1870-71. *Room I.* Paintings, drawings, and sketches, by *Guillier.* — *Room II* (to the right). In the middle is a relief-plan of the environs of St. Germain-en-Laye (battlefield of Jan. 19th, 1871). Memorials of Gambetta, including a death-mask. Uniforms and weapons worn by Meissonier, Claretie, Dubois, Carolus-Duran, and other well-known men as National Guards. MSS., pictures, and photographs. — *Room III.* Remains of a balloon in which a plenipotentiary of the government in Paris escaped to Austria. Representations of the ambulance-service. Letters sent by pigeon-post; diminutive newspapers; provision-tickets; passes. Paintings, including the Porte Maillot (Nov. 1870), by *Ed. Detaille.* — *Room IV.* Specimens of foods and substitutes for food. Death-mask of the painter Regnault, who fell in a sortie at Buzenval (1871). This room and *Rooms V* and *VI* also contain satirical paintings and newspapers; weapons; portraits. Cabinet with fused glass and metal and other relics of conflagrations. Also, death-masks of Gustave Flaubert (1821-80) and Michelet, the historian (1798-1874). In R. VI are memorials of Nicholas II.'s visit to Paris in 1896.

At No. 29 Rue de Sévigné, in what was once the Hôtel de Le Peletier de Souzy (erected by *Bullet* in 1687), is the **Bibliothèque Historique** de la Ville, founded to replace the library destroyed in the Hôtel de Ville in 1871. It comprises about 200,000 vols. and 15,000 MSS. illustrative of the history of Paris and the Revolution, besides a series of plans of Paris since the 16th century. It is open to readers on week-days, 10-4 in winter, and 11-5 after Easter (closed in Easter week and from Aug. 15th to the first Mon. in Oct.). Public lectures on the history of Paris, weekly in winter.

Other ancient mansions in the Rue de Sévigné are: No. 52, *Hôtel de Flesselles*, who was the last Prévôt des Marchands (massacred in 1789); it is decorated with sculptures of foliage, urns, etc., Nos. 7 and 9, *Hôtel du Conseiller Nic. Pinon* (now barracks; fine façade in the court of No. 9), etc. — The building in front of the library (No. 27) is the *Lycée Victor Hugo*, a high-school for girls, erected on the site of the Couvent des Filles-Bleues, which was founded by the Marquise de Verneuil, mistress of Henri IV.

A little farther on the Rue des Francs-Bourgeois ends at the **Place des Vosges** (Pl. R, 26; *V*), formerly called the *Place Royale.* Its present name dates from the Revolution and was given in honour of the department of the Vosges, which was the first to forward patriotic contributions to Paris. The name has, however, twice been changed during the intervening period. The marble *Equestrian Statue of Louis XIII*, in the centre, by Dupaty and Cortot, was erected in 1825 to replace a statue raised by Richelieu in 1639 and destroyed in 1792. The angles of the square are adorned with fountains, and all around are houses of the 17-18th cent., with arcades and steep roofs.

The Place des Vosges occupies the site of the court of the old *Palais des Tournelles*, where the tournament at which Henri II was accidentally killed took place in 1565 (see p. 175). It then became a horse-market and witnessed the duel, in 1578, between the three minions of Henri III and the three favourites of the Duc de Guise. Catherine de Médicis caused the palace to be demolished, and Henri IV erected the present square. Fine old houses at No. 21 (Hôtel de Richelieu, 1615); No. 13, where the tragedian Rachel died; No. 3 (Hôtel d'Estrades); No. 1 (Hôtel de Conlanges, 1606; entrance, Rue de Birague 11bis), where Mme. de Sévigné was born.

The **House of Victor Hugo** (Pl. R, 26; *V*), at No. 6 in the Place des Vosges, was the residence of Marshal de Lavardin (1610). The poet occupied the second floor from 1833 to 1848. It was converted into a museum in 1903. Open daily (except Mon. and holidays), 10-4 or 5 (curator, Dr. L. Koch). Short guide, 1 fr.; catalogue in preparation.

Staircase. Plaster bust of V. Hugo, by *Marqueste*. Drawings of scenes from Victor Hugo's works, by *Rochegrosse*, *E. Bayard*, *Brion*, *Villette*, *Robert-Fleury*, etc.; caricatures by *Nadar*, *Daumier*. *Gill*, and others.

First Floor. — VESTIBULE. Plaster bust of V. Hugo, by *Schoenewerk* (1879); drawings by *F. Lix*, *Rochegrosse*, etc. — GRANDE GALERIE. Left wall, 103. *E. Carrière*, Fantine abandoned; 102. *Fantin-Latour*, The satyr; 100. *Bonnat*, Portrait of V. Hugo; 99. *Henner*, Sarah at the bath; 98. *Raffaëlli*, The march past (Feb. 26th, 1881). Principal left wall, 97. *Devambez*, Jean Valjean before the tribunal. First window, Death-mask of V. Hugo, by *Dalou*. Farther on, 94. *Roll*, Vigil at the Arc de Triomphe (see p. 76). 2nd window, *Bust of V. Hugo, by *Rodin*. Then, 92. *P. Baudry*, Consecration of Woman; *Willette*, Gavroche on the barricade; 90. *Ol. Merson*, Esmeralda; 88. *B. Lepage*, Portrait of V. Hugo; 87. *Chifflart*, Death of Gilliatt; 85. *Grasset*, Eviradnus. At the end, 84. *Rochegrosse*, The Burgraves; 83. *J. P. Laurent*, Death of Baudin (see p. 252); *David d'Angers*, *V. Hugo in his youth (1838), marble bust; 81. *A. Besnard*, First performance of Hernani; *F. Roybet*, Don César de Bazan. Principal right wall, *Steinlen*, Poor folk; 77. *Cabanel*, The Titan; 76. *E. Fournier*, Hernani (act V); 74. *L. Boulanger*, Richelieu's litter. In the middle of the room is the famous table made in Guernsey by Victor Hugo, with four autographs and the four inkstands of Lamartine, George Sand, the elder Dumas, and V. Hugo. Desk with the inscription 'Vive, Ama', arranged by the poet for his friend Juliette Drouet. — The LIBRARY (on the left) contains 4000 volumes and 5000 engravings, original drawings by V. Hugo on the walls, portraits of the poet by *Rodin*, *Devéria*, and *Mauroi*, as well as portraits of A. Dumas, Lincoln, and George Sand, given by them to him. In the centre, Sèvres vase, presented to the poet by the nation in 1881. The silver crown on the left wall was presented by the city of Prague on the inauguration of the Victor Hugo Monument.

Second Floor. — VESTIBULE. Sideboard, cabinet for liqueurs, and footstool arranged by V. Hugo for Mme. Drouet. The walls are adorned with china which belonged to the poet or Mme. Drouet. Pen-and-ink drawings by V. Hugo. — *Room I.* More than 500 original drawings by V. Hugo (Meurice and Koch collections); on the end-wall, 'Burg à la croix' drawn by V. Hugo in 1848, in a frame made by him during the siege of Paris in 1870. — ROOM II *(Salle Drouet)*. Panels, furniture, humorous drawings by V. Hugo which adorned the drawing and dining rooms at Mme. Drouet's, near Hauteville House (Guernsey). — ROOM III (on the left). More of the poet's drawings, and a double wardrobe from Mme. Drouet's. — ROOM IV or *Mortuary Chamber*, a replica of the room in the Avenue d'Eylau (now the Av. Victor-Hugo, p. 77) where the poet breathed his last: on the right is the bed; by the window, the desk, with inkstand, pen, and an autograph; beside it, the cabinet which contained his MSS.; on the left wall, Victor Hugo on his death-bed, by *Bonnat;* over the fireplace, portraits of his children Georges and Jeanne. — On the landing, *Bourgeois*, Victor Hugo's houses in Guernsey and the Avenue d'Eylau.

Third Floor. — VESTIBULE: Photographs of the poet's funeral. — ROOM I (on the left): Family portraits, including that of Mme. V. Hugo, by *L. Boulanger*. — ROOM II. 1st glass-case, plaster casts of V. Hugo's hands, also specimens of his hair at various ages; pens; bound volume of 'Les Châtiments' adorned with a golden bee from the imperial mantle of Napoleon III. 2nd case, autographs. To the right of the exit, Portrait of General Hugo, the poet's father; to the left, Bust (by *V. Vilain*) and portrait (by *Champmartin*) of Mme. Drouet; portrait of Mlle. Drouet, by *Victor Hugo*. — In the CORRIDOR is *Roll's* Ovation to Victor Hugo; and

in the MUSÉE POPULAIRE at the end are theatrical posters, small busts, pipes (effigies of the poet), etc..

The Rue du Pas-de-la-Mule, to the N.E. of the Place des Vosges, leads to the Boulevard Beaumarchais (p. 85), near the *Bastille* (p. 180). The *Rue de Birague* leads on the S. to the Rue St. Antoine (p. 179).

6. Quarter to the N.E. of the Louvre, as far as the Boulevards (Place de la République).

MÉTROPOLITAIN STATIONS (Lines 1 and 3; Appx., pp. 29, 32, 33): *Louvre* (p. 90), *Arts-et-Métiers* (p. 197), *Rue du Temple* (p. 200). — RESTAURANTS in this part of Paris, see p. 20.

The N. portion of the RUE DU LOUVRE (Pl. R, 20, 21; *III*) was laid out in 1888 (S. portion, between the Louvre and St. Germain-l'Auxerrois, see p. 91). It terminates at present in the Rue Etienne-Marcel, not far from the Place des Victoires (p. 207).

The **Hôtel des Postes et Télégraphes** (Pl. R, 21; *III*), near here, occupies a detached quadrangle of immense size. It was rebuilt in 1880-84. The main entrance is in the Rue du Louvre, through a gallery, 55 yds. long, where all the offices dealing directly with the public are situated. Behind is the loading-yard, used by the post-vehicles, and, adjoining it, the yard where the vehicles are housed (the sculptured railing was designed by *Bonin*). The sunk floor accommodates the stamping-offices, the apparatus for the pneumatic post, and the stables; on the first floor are the sorting and distributing offices; on the second, the diligence offices and official dwellings; and on the third, the archives and stores. — The Poste Restante and general inquiry offices are at the end of the gallery (Rue du Louvre entrance), on the right. The telegraph office is also on the right. — Postal regulations, etc., see p. 33.

In the centre of the rear-façade of the post-office, in the Rue J. J. Rousseau, a marble tablet commemorates the *Hôtel d'Hervart*, in which La Fontaine died (1695). J. J. Rousseau resided after 1770 in the N. part of this street, called at that time the Rue Plâtrière.

In the adjacent Rue Gutenberg is the *Hôtel des Téléphones*, built of glazed bricks. — Opposite the post-office is the building occupied by the parcels post service (p. 34).

About midway between the Post Office and the Louvre rises the **Bourse de Commerce** (Pl. R, 20; *III*), formerly the *Halle au Blé* or corn-exchange, converted to its present use in 1888-89 by *Blondel*. The nucleus is a spacious rotunda, dating from 1762-67, the dome of which was added after a destructive fire in 1811. Fronting the Rue du Louvre is a new façade, with four Greek columns, 65 ft. high, above which is a pediment with sculptures, by *Croisy*. The interior of the dome is embellished with frescoes of East, West, North, and South, by *Clairin*, *Luminais*, *Laugée*, and *Lucas*. The exchange is open daily, except Sun., from 9 to 6 (business-

hours 1-3). — In front, on the other side of the street, is a fluted *Doric Column*, 100 ft. high and 10 ft. in diameter, a relic of the Hôtel de la Reine (afterwards Hôtel de Soissons) built by *Bullant* in 1572 by order of Catherine de Médicis on the site of the Bourse de Commerce. A staircase within the column ascends to the top where the queen is said to have made astrological observations in the company of Ruggieri.

Those interested may visit the cold-storage rooms below the building (apply to the employé; fee) which can accommodate 3000 carcasses of cattle and 20,000 sheep, besides quantities of game and fish. The ammonia freezing apparatus (by Lindé) is in the lower chamber. Entrance opposite Rue de Viarmes 2. An overcoat should be worn.

In the Rue Vauvilliers, behind the Bourse de Commerce, are a number of old shop-signs (No. 21, 'Au Panier fleuri'; No. 23, 'A mon idée', etc.).

The **Halles Centrales** (Pl. R, 20, 23; *III*), not far to the E. of the Bourse de Commerce, a vast structure, chiefly of iron, and covered with zinc, were erected by the architect *Baltard* in 1851. These 'halls' consist of ten pavilions, each of which contains 250 stalls 13 ft. square, which are let out at 20 c. per day. Between the pavilions run covered streets, 48 ft. wide and 48 ft. in height, intersected by a boulevard 105 ft. in width, descending towards the Rue de Rivoli. The six E. pavilions occupy a space measuring 180 yds. by 135 yds. Under the Halles are cellars 12 ft. high, divided into 1200 compartments; these are chiefly used for the storage of goods, etc.; some contain municipal electric motors. The front pavilions are occupied by retail-dealers, those behind by wholesale merchants, whose business also extends into the neighbouring streets in the early morning-hours.

The best time for seeing the markets is in the small hours, the wholesale business beginning at 3 a.m. and lasting till 8 (in winter 4 to 9 a.m.). Huge as are the consignments of food disposed of here, both for home and foreign use, they by no means represent the total consumption, which is further swollen by the supplies passing through the various covered markets distributed over the city.

To the S.E. of the Halles, in a square near the Boulevard de Sébastopol, rises the **Fontaine des Innocents**. This graceful structure of the Renaissance period is due to *Pierre Lescot;* the older sculptures are by *Jean Goujon.* It was originally placed against the church of the Innocents (pulled down in 1783), and at that time had only three arcades; but it was reconstructed in 1788 in the form of a square pavilion, on which occasion the naiads, the lion, and other ornamentations by *Pajou* were added. At the N.W. corner of the square, the façade of the office of Mlles. Lingères (1716), which had been taken from another building (of the Pompadour period) in the Rue Courtalon, near the Halles, has been re-erected.

The Rue and the Square des Innocents occupy the site of the cemetery of that name, which dated from the time of Philippe Auguste. At No. 15 in the street is a house of 1669, the groundfloor of which contains a number of vaults ('charniers'); in these were placed (ca. 1870) the bones from the disused cemetery. — No. 3 in the Rue de la Ferronnerie, near by, is believed to be the house in front of which Henri IV was assassinated in 1610.

The ***Church of St. Eustache** (Pl. R, 21, 20; *III*), situated at the *Pointe St. Eustache*, to the N.W. of the Halles Centrales and at the end of the Rue Montmartre and Rue de Turbigo, is one of the most important churches in Paris. Begun in 1532, probably by *Pierre Lemercier*, and completed in 1642 from designs by *Ch. David*, it presents, with the exception of the main portal with its Doric and Ionic columns (restored in 1774-88), which is due to *Mansart de Jouy*, a strange mixture of degenerate Gothic and Renaissance architecture. Over the transept is an open-work campanile known as the 'Plomb de St. Eustache'. The funeral rites of Mirabeau were solemnized in 1791 in this church, whence his body was conveyed to the Panthéon (p. 283); and here was celebrated the Feast of Reason in 1793. In 1795 the church was turned into a 'Temple of Agriculture'. Several eminent men, including Colbert (see below), Voiture, Benserade, Vaugelas, Marshal de la Feuillade, Admiral de Tourville, etc., lie buried here. It was entirely restored in 1846-54, and has recently been repaired.

The INTERIOR (entrance by the chief portal or by a side-door near the Rue Montmartre) consists of a graceful and lofty nave and double aisles, and is 348 ft. in length, 144 ft. in width, and 108 ft. in height. Six of the chapels contain old frescoes (laid bare and restored in 1846). Those in the other chapels are modern. The 4th chapel contains a marble relief of the Marriage of the Virgin, by *Triqueti*, and the 5th an Ecce Homo by *Etex* (1857) and a figure of Resignation by *Chatrousse*. — In the S. transept are frescoes by *Signol*: on the right, The Resurrection, St. John, and Justice; on the left, Entombment, St. Luke, and Temperance. — At the end of the ambulatory is the *Chapelle de la Vierge*, added at the beginning of the 19th century. Over the altar is a *Statue of the Virgin by *Pigalle*, which used to be in the Church of the Invalides. The frescoes (three representations of the Virgin Mary) are by *Couture*. — The next chapel, with frescoes by *Bézard*, contains the monument of *Colbert* (d. 1683; see p. xvii), consisting of a sarcophagus of black marble, with a kneeling figure of Colbert in white marble, by *Coyzevox*. At one end is a statue of Abundance by *Coyzevox*, at the other end one of Religion by *Tuby*. — The five other chapels flanking the choir contain frescoes by *Delorme*, *Bassel*, *Perruz*, *Pichon* (St. Geneviève), and *F. Barrias* (St. Louis). — The short N. transept is adorned in the same way as the S. transept: bas-reliefs by *Devers*; six statues of Apostles by *Crauk* and *Husson*, and frescoes by *Signol* (Crucifixion, St. John, and Prudence on the right; Christ bearing the Cross, St. Luke, and Divine Power on the left). Above a bénitier is a fine group of two angels and Pope Alexander I (109-117), by whom the use of holy water was introduced. — Beyond the transept is the chapel of St. Eustace, who was a Roman general under the Emp. Titus, with frescoes by *Le Hénaff*. — The stained glass in the choir and apse was executed by Soulignac in 1631, from designs by *Ph. de Champaigne*.

St. Eustache is perhaps the leading church in Paris for *Religious Music* which is performed with the aid of an orchestra on important festivals.

The *Rue de Turbigo* (Pl. R, 24; *III*), a handsome new street beginning at the Pointe St. Eustache (see above), crosses after about 200 yds. the Rue Etienne-Marcel, in which rises the *Tour de Jean sans Peur* (Duke of Burgundy, 1371-1419), a crenellated tower with pointed arches of the 15th century. It was a later addition to the *Hôtel de Bourgogne* (built in the 13th cent.), where the Confrères de la Passion (in 1548) and the Enfants sans Souci (in 1552) estab-

lished their theatre. Corneille's 'Cid' and Racine's 'Andromaque' and 'Phèdre' were here performed for the first time. It contains a handsome spiral staircase and a room with pointed vaulting. Visitors require a permit from the Secrétariat d'Architecture (Hôtel de Ville; apply to the concierge of the school, Rue Etienne-Marcel 20, preferably in the afternoon; fee.)

Farther on the Rue de Turbigo crosses the *Boulevard de Sébastopol* (p. 84), then the *Rue St. Martin* and the *Rue Réaumur* (p. 208; Métro Stat., Appx., p. 32), and finally leads to the *Place de la République* (p. 84). — Quartier du Temple, to the S., see p. 200.

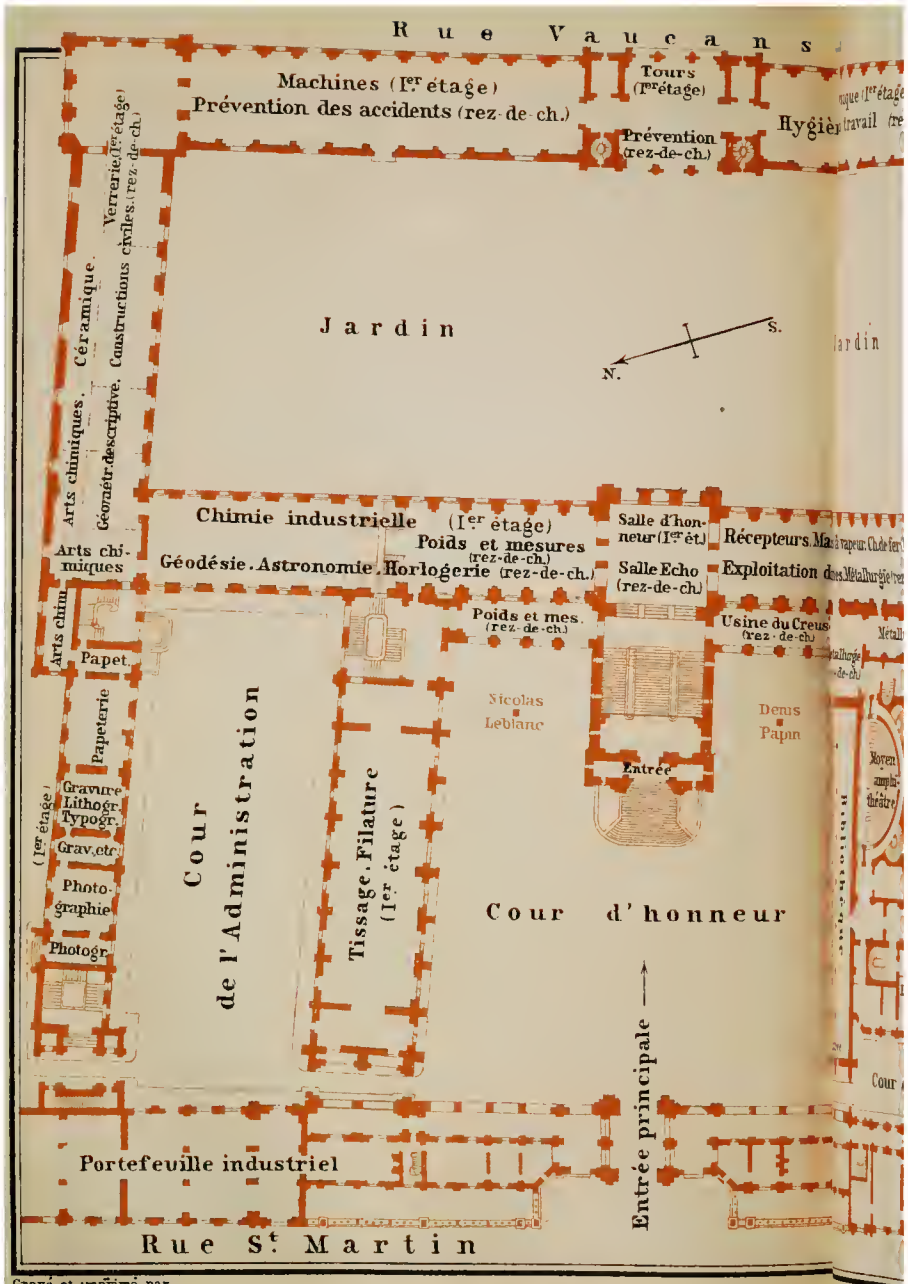
On the right, near the intersection of the Rue de Turbigo and the Boul. de Sébastopol, is situated the church of St-Leu-St Gilles (Pl. R, 23; *III*), with a portal of the 14th cent. and a façade of 1727. This formed part of the abbey of St. Magloire, a convent for penitent women. The Chapelle des Fonts in the interior (on the right) is adorned with frescoes by *Bézard* and *Desgoffe*. In the Chap. de la Vierge: St. Gilles discovered in his retreat by the King of the Goths (by *Monvoisin*). Passage leading to the sacristy, on the right: Scenes from the life of Christ (marble reliefs). On the triumphal arch, frescoes by *Cibot*. The choir was restored in the 19th century.

We now turn into the Rue St. Martin, which leads to the N. to the Porte St. Martin (p. 84). At the corner of the Rue Réaumur, to the right, is —

St. Nicolas-des-Champs (Pl. R, 24; *III*), a Gothic church, which was enlarged in the 15th cent., with a square tower. The handsome S. portal, in the Renaissance style, designed by *Ph. Delorme*, was added in 1576. The choir is of the same period. The high-altar-piece is an Assumption by *Vouet*. The woodwork of the organ is also worthy of mention. Paintings have recently been discovered in the collateral chapels of the choir.

In the Rue St. Martin, opposite the church of St. Nicolas-des-Champs, is one of the principal entrances to the vast network of Sewers *(Egouts)* by which Paris is undermined, the other chief entrance being on the Quai du Louvre near the Rue du Louvre (p. 90). The sewers are shown to the public generally on the second and fourth Wed. of each month, from the first Wed. after Easter to the second Wed. in October (inclusive). Written application should be made in advance to the *Préfet de la Seine*, mentioning the number of visitors and enclosing a stamp for the reply, which will determine the time and place of starting. If pressed for time, personal application should be made at the office of the Chief Engineer des Eaux et de l'Assainissement, Place de l'Hôtel-de-Ville 9. The tours of inspection, in which ladies need have no hesitation in taking part, are timed to start at 1, 2.15, and 3.30 p.m. Punctual attendance is essential, and visitors will do well to provide themselves with an extra wrap. The visit lasts about 1 hr. and is made by means of cars and boats worked by electricity. The end and intermediate stations are brightly lit by electric light. The itinerary traversed and the sewers which run through it are indicated by numerous descriptive plates.

The total length of the network of sewers of Paris is now about 890 M. The two main sewers run at right angles with the Seine, under the Boul. de Sébastopol and the Boul. St. Michel respectively. The main basin is situated below the Place de la Concorde, whence the *Collecteurs Généraux* conduct the water to Asnières and Clichy to be there used for irrigation (p. 340). The largest sewers are 16 ft. high by 18-20 ft. wide. The 'collecteurs' are flanked with pavements or ledges, between which the water runs, and are cleansed in the following manner. There are boats or waggons of the same


R u e V a u c a n s
Machines (Ier étage)
Prévention des accidents (rez-de-ch.)
Tours (Ier étage)
Prévention (rez-de-ch.)
Hygiène travail
Verrerie (Ier étage)
Constructions civiles (rez-de-ch.)
Céramique
Arts chimiques
Géométr. descriptive
Jardin
N.
S.
Chimie industrielle (Ier étage)
Poids et mesures (rez-de-ch.)
Géodésie. Astronomie. Horlogerie (rez-de-ch.)
Salle d'honneur (Ier ét.)
Salle Echo (rez-de-ch.)
Récepteurs
Exploitation
Usine du Creusot (rez-de-ch.)
Arts chimiques
Arts chim.
Papet.
Papeterie
Poids et mes. (rez-de-ch.)
Nicolas Leblanc
Denis Papin
Entrée
Gravure Lithogr. Typogr.
Grav. etc.
(Ier étage)
Photographie
Photogr.
Cour de l'Administration
Tissage. Filature (Ier étage)
Cour d'honneur
Entrée principale
Portefeuille industriel
Rue St Martin
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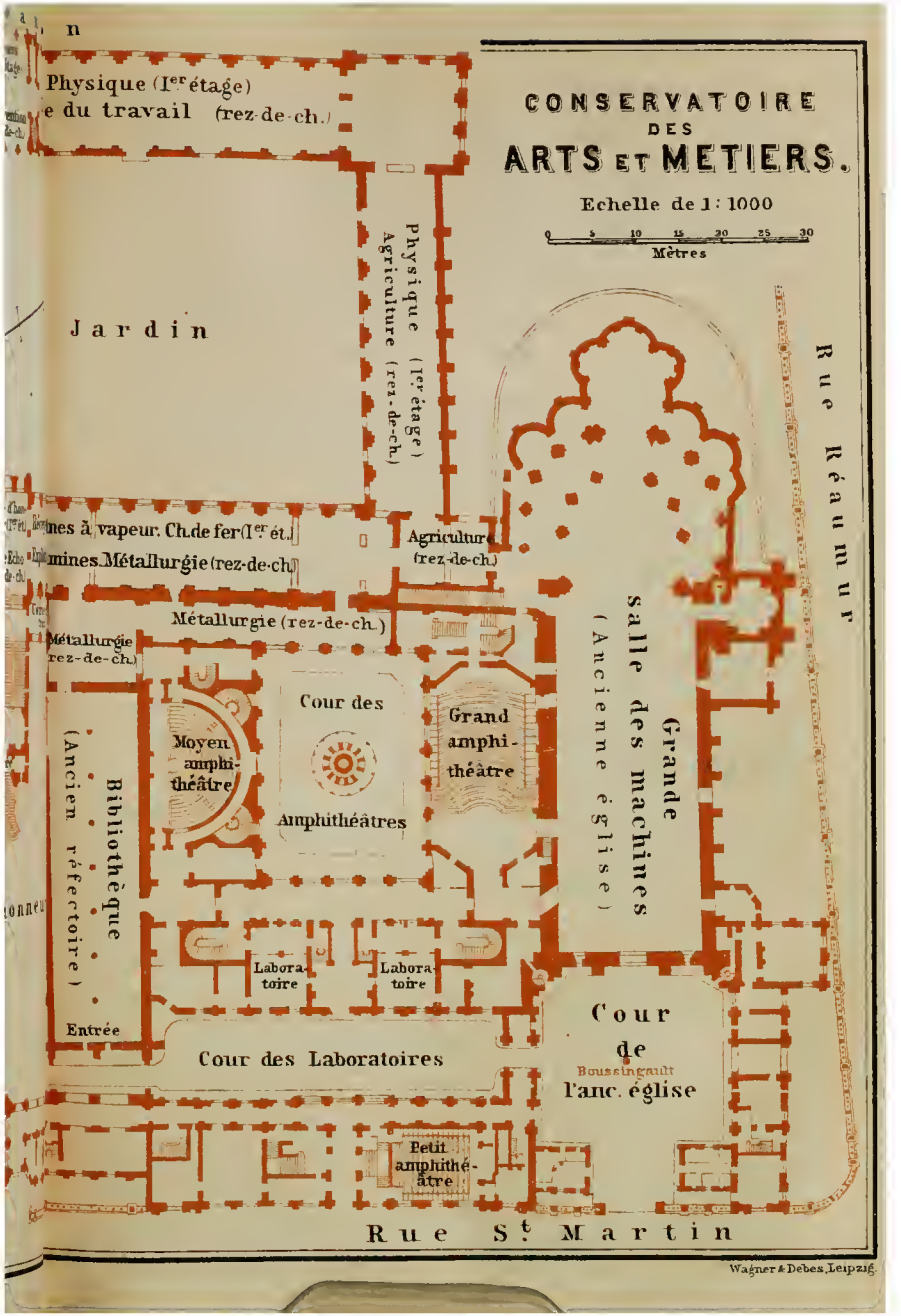

CONSERVATOIRE
DES
ARTS ET METIERS.
Echelle de 1: 1000
0 5 10 15 20 25 30
Mètres
Physique (Ier étage)
e du travail (rez-de-ch.)
Jardin
Physique (Ier étage)
Agriculture (rez-de-ch.)
Rue Réaumur
Agriculture (rez-de-ch.)
Métallurgie (rez-de-ch.)
Métallurgie rez-de-ch.)
Cour des
Amphithéâtres
Moyen amphi-théâtre
Grand amphi-théâtre
Grande salle des machines
(Ancienne église)
Bibliothèque
(Ancien réfectoire)
Entrée
Labora-toire
Labora-toire
Cour des Laboratoires
Cour de Boussingault l'anc. église
Petit amphithé-âtre
Rue St Martin
Wagner & Debes, Leipzig

width as the channel, each provided with a vertical gate or slide, which when let down exactly fits the channel and causes the boat to be propelled forward by the force of the stream, scraping clean the bottom and sides of the sewer as it advances to the outlet.

Beyond St. Nicolas, between the Rue St. Martin and the Boul. de Sébastopol, is the pleasant Square des Arts et Métiers (Pl. R, 24; *III*). In its centre rises a column surmounted by a Victory in bronze, by *Crauk*, with a pedestal bearing the names of the Crimean victories (1854-55). On each side are small basins, adorned with bronze figures. A statue (by M. Moreau) is to be erected here to *Th. Z. Gramme* (1826-91), improver of the electric dynamo. On the S. side of the square is the *Théâtre de la Gaîté* (p. 40), built in 1862.

The **Conservatoire des Arts et Métiers** (Pl. R, 24, *III*; Métro Stat.) was founded by decree of the Convention in 1794. The first idea of such an institution is attributed to Descartes (1596-1650), and it was put in practice in 1775 by the celebrated engineer *Vaucanson*, who bequeathed to the state in 1783 his collection of machines, instruments, and tools, for the instruction of the working classes. The museum is combined with a technical school, the classes in which are free.

Since 1799 the collection has occupied the former Cluniac *Priory of St. Martin-des-Champs*, built in 1060 on the site of an earlier abbey (destroyed by the Normans) and secularized in 1789. The building was restored and completed in 1845. The former church and refectory are the most interesting of the extant ancient parts. One of the towers of the fortified enceinte has been re-erected to the left of the façade towards the Rue St. Martin. Beside this tower is the *Fontaine du Vertbois*, dating from 1712 (restored in 1886). — The façade of the former church (p. 198) may be seen from the Rue St. Martin, through the railing. In front of it is the *Monument of Boussingault* (1802-1887), the chemist and agricultural writer, consisting of a bust on a pedestal preceded by bronze statues of Science and an Agriculturalist, by Dalou.

The entrance is in the Cour d'Honneur, Rue St. Martin. The monumental platform in front is a modern addition. Beside the first staircase, to the right, is a bronze *Statue of Papin* (1647-1714), discoverer of the elasticity of steam, by Millet; to the left, one of *Nic. Leblanc* (1742-1806), the inventor of the process of extracting soda from sea-salt, by Hiolle.

The old *Refectory* (13th cent.), to the right of the main court, a beautiful Gothic hall with aisles, is attributed to Pierre de Montereau, the architect of the Sainte-Chapelle (p. 262). It is decorated with paintings by Gérôme and Steinheil. The *Library* (over 50,000 vols.) which it contains is open on Sun., 10-3, and on week-days, except Mon. and holidays, 10-3 and 7.30-10 p.m. The former *Church*, a little beyond, the view of which is still obstructed on this side, is a remarkable structure of the 11-13th cent. (p. 198).

The MUSEUM, which is entered from the platform in the Cour d'Honneur (22 steps up and 22 down), is open in winter on Tues., Wed., Thurs., and Sat. 12-3, Sun. 10-4; in summer Tues., Wed., and Sat 12-4, Sun. and Thurs. 10-4. Parcels, but not sticks and umbrellas, must be left (no fee). — The exhibits afford an insight into the different phases of construction of machinery, etc. All the articles, which are as far as possible chronologically arranged, bear explanatory labels. The accompanying plan will enable the visitor to choose his own course; but changes are not infrequent and the museum is about to be completely reorganized. Catalogue (1905) of the Physical Section $1^1/_2$, Mechanical Section $3^1/_2$ fr. Curator, M. G. Tresca.

Ground Floor. SALLE 1, or '*Salle de l'Echo*', contains a fine collection of Siberian jade and graphite, illustrating the numerous industrial applications of the latter mineral; model of a screw-steamer; various busts. The acoustic properties of the Salle de l'Echo resemble those of the Whispering Gallery at St. Paul's in London: words spoken quite softly in one corner of the saloon are distinctly audible in the angle diagonally opposite. — We enter, on the right, the —

S. SIDE OF THE CENTRAL BUILDING (N. side, see p. 199). SALLE 1 (*Mining*). In the centre and to the right and left are models of mines; tools, machinery, and apparatus for sinking mines. Round the room, specimens of minerals. — SALLES 2-6 (*Metallurgy*). SALLE 2 (to the right of Salle 1). Model of the iron-works of Creusot; models of artillery, etc. — SALLE 3 (next S. 1). Iron and steel rolling-mills and forges, etc. — SALLE 4. At the windows on the right and left, Steam-bellows, smelting and puddling furnaces (iron and steel). Window-walls, Zinc-furnace, trophy showing the different stages in the manufacture of nickel, steam hammers, etc. Similar hammers opposite the windows, also minerals. — SALLE 5 (parallel to S. 3). Apparatus for soldering and welding tyres and other iron-work. In a corner by the right wall is the 'Livre d'Or' of the Franco-Russian alliance, by P. Deschamps (a collection of gold and silver medals). — SALLE 6 (to the right). Fused, forged, and rolled metals; to the right, models of workshops (plumbing, nailmaking, silversmith's, etc.). — SALLE 7 (next S. 4). *Wood Industries.*

The FORMER CHURCH, which we enter next, has a choir in the Transition style and a Romanesque apse (11-13th cent.). It now contains *Machinery.* At the entrance to the choir are a Foucault's pendulum (see p. 285) and a glass globe about 5 ft. in diameter. In the choir, Cugnot's steam-carriage (1770); locomotives; metal bridges; drags; locks; models, etc.

SOUTH GALLERY (to the right as we return). *Agriculture.* Valuable collection of ploughs and other agricultural implements; heads of cattle; anatomical specimens; samples of grain and fruit (to the left of the entrance).

GALERIES VAUCANSON (looking on the Rue Vaucanson), occupied since 1905 by a collection illustrating the *Prevention of Accidents to Workmen and Industrial Hygiene.* Gallery 1. Industrial hygiene: baths; disinfecting stoves; sterilization of water and milk; prevention of fire. — Central Room. Prevention of accidents: 'Mulhouse frame' showing the earliest expedients for fencing machinery devised by Engel-Dolfus. In the small adjoining rooms are medical appliances for accidents; mecanotherapeutic system of Dr. Courtault, etc. — Gallery II. Bust of Engel Dolfus. Machinery in motion, with devices for preventing accidents painted red and those for the protection of health painted blue.

NORTH GALLERY. *Constructions Civiles, Géométrie Descriptive.* Salle I. Building materials and tools. — Salle II. Hydraulic works (bridges). — Salle III. Timber-work and frames; stonecutting. — Salle IV. Geometry and perspective; instruments and apparatus for drawing. — Salle V. Veneering-wood,

marbles, locksmith's tools, etc. — Parallel Corridor. Kilns; models of a drill, dredgers, and excavator. — Salle VI and adjacent corridor. *Geodesy* and *Horology.*

N. Side of the Central Building. The lofty gallery which comes next is also devoted to Geodesy and Horology, in addition to *Astronomy.* Clocks in fine 18th cent. cases. — The last room, on a lower level, by the staircase ascending to the textile and spinning section (see below), contains *Weights and Measures*, ancient and modern, French and foreign; mathematical measuring apparatus.

First Floor. On the landing, opposite the entrance, Statue of Isis Unveiled, by A. Allar. — Salle d'Honneur, at the top of the staircase. Apparatus made by Lavoisier, the chemist (see p. 73), or used in his laboratory; original machines and apparatus, by Vaucanson, Watt, and others. Pascal's calculating machine; ancient and obsolete apparatus. A case in this room contains the first metric standards made when the metric system was introduced; types of the cubic decimeter, litre, and kilogramme.

S. Side of the Central Building (on the right as we proceed). *Mechanical Recipients* of force, such as wind-mills, water-wheels, turbines, etc. *Steam Engines* and parts of machinery. *Railway Collection*, including a model of the first locomotive with a tubular boiler, constructed by Marc Séguin in 1827. — Last Room: *Mechanics.* Apparatus for demonstrating the laws of gravity, etc.

The staircase adjoining this room ascends to the *Second Floor* (see below), which may be conveniently visited next.

South Gallery. *General Physics.* Hydrostatic instruments, densimeters, hydrometers. Apparatus for the investigation of fluid and gaseous bodies; thermometers; static electricity (magnets); electrometers. — Room at the end: *Meteorology.*

Galeries Vaucanson. Passage and Room I. *Acoustics*, *Optics*, *Telegraphy*, and *Telephony.* Edison phonographs, graphophones, etc. — Central Room. Turning-lathes and other machine-tools. Several machines by *Vaucanson.* — Gallery II. *Tools* and *Machine Tools*; motors, pumps, hydraulic machines. The last room on this side and the —

North Gallery contain *Glass* and *Pottery.* Room III. *Pottery.* 'Coupe de Travail', a large vase in Sèvres porcelain designed by Diéterle, and a porcelain statue of Bernard Palissy. — Room IV. *Chemical Arts.* Manufacture of chemicals; dyeing and printing of textile fabrics and of wall-papers.

1st North Wing. Rooms I and III *(Papeterie).* Papermaking, etc. — The windows to the right afford a view of the old fortified enceinte of the abbey. — Rooms IV and V. *Typography*, *Engraving*, and *Lithography.* — Room VI. *Photography.*

N. Side of the Central Building, as we return towards the grand staircase. *Industrial Chemistry.* Brewing (on the left); soap-boiling; candle-making, etc.; distilling.

2nd North Wing, on the left as we return to the middle of the previous gallery. *Spinning and Weaving.* — Section 1. Raw materials; tools and machines for the preparation of textile fabrics. — Section 2. Spinning and weaving looms; in the middle, to the right, *Vaucanson's Loom* (1745), intended to supersede the earlier looms in weaving cloth with patterns. To the left, model of *Jacquard's Loom* (1804). Specimens of woven fabrics. On the right, towards the end, by the windows, knitting and lace-making looms. — Section 3. Silk fabrics; velvet; tapestry from the Gobelins and Beauvais.

Second Floor (staircase, see above). *Hygiene*, *Heating*, *Lighting.* Room I. Heating-apparatus; cooking stoves; ventilation, etc. — Room II. Electric machines and electric lamps. — Room III. Calculating machines; dynamometers, etc. — Room IV. Photographic views of Italy, Greece, etc.; photometers.

The building to the N. (left) of the principal entrance contains the **Portefeuille Industriel** (open daily, 10-3, except Mon.), where drawings of the newest machinery are exhibited for copying or study. The plans

and specifications of expired patents are deposited and trade-marks are registered here. — On the Conservatoire des Arts et Métiers devolves also the inspection of weights and measures, and it includes farther a department for testing the resistance of various materials.

The *Ecole Centrale des Arts et Manufactures* (Pl. R, 24; *III*), behind the Conservatoire, to the E., admits pupils by competitive examination and trains them for three years, at the end of which time they are fitted to become engineers, factory and works managers, etc.

The **Quartier du Temple** (Pl. R, 23, 26, 24, 27; *III*) extends to the S. of the E. section of the Rue de Turbigo, and owes its name to the chief stronghold of the Knights Templar in France, which passed to the Knights of St. John when the possessions of the Templars were confiscated by Philippe le Bel in 1312. Part of it, the *Tour du Temple*, was the prison of the royal family in 1792 and 1793. Napoleon I. pulled down the tower in 1811, and the remainder was done away with under Napoleon III. — Métro Station, Appx., p. 33.

The site of the Temple is now occupied by a square and a few remains of the Marché du Temple (see below). The *Square du Temple* is embellished with five bronze statues; *Béranger* (1780-1857), by Doublemard; the 'Retiarius', by Noël; 'This age is pitiless', by Schœnewerk; the Harpooner, by F. Richard: and Diogenes, by Marioton. The handsome modern building at the E. end is the *Mairie of the 3rd Arrondissement* (du Temple).

The mansion (built in 1667) which used to stand in front of the tower was the scene of Philippe de Vendôme's celebrated supper-parties, at which the witty Abbé de Chaulieu (1639-1720), the 'Anacreon of the Temple', was a frequent guest. In 1765 the Prince de Conti gave refuge in the Temple (which was inviolable) to J. J. Rousseau, against whom a 'lettre de cachet' had been issued. — The *Marché du Temple* was at one time important, and its stalls of cast-off clothing lent it a picturesque air. It has been demolished, with the exception of the portion between the Rues Dupuis and Perrée and the Rue de Picardie.

To the right, between the Rue du Temple and the Rue de Turbigo, is the church of *St. Elizabeth*, founded in 1628 by Marie de Médicis and enlarged in 1826. The fonts in white marble, to the right of the door, date from 1654. The small cupola of the choir is adorned with an Apotheosis of St. Elizabeth, by Alaux, and there are paintings by Biennoury, Hesse, Roger, and Lafon, in a chapel to the left of the entrance. There are also some good paintings in the ambulatory, but the chief feature is the fine wood-carvings of Biblical scenes (16th cent.), which were brought from the church of St. Vaast at Arras. — The prolongation of the Rue de Turbigo to the Rue du Temple has caused the disappearance of the Hôtel du Marquis de l'Hospital, which was the Garden of Paphos under the Directory.

The *Rue du Temple* leads towards the Hôtel de Ville (p. 175). We follow it as far as the (10 min.) broad *Rue de Rambuteau*, leading on the right to the Halles Centrales (p. 194), and on the left to the Archives Nationales (p. 183).

7. From the Louvre and the Palais-Royal to the Boulevard Montmartre and the Boulevard des Italiens.

Métropolitain Stations (Lines 1 and 3; Appx., pp. 29, 32): *Place du Palais-Royal* (p. 90), *Place de la Bourse* (p. 203). — Restaurants in this part of Paris, see p. 20.

Situated immediately to the N. of the Palais-Royal is the Bibliothèque Nationale (see below). It is entered from the **Rue de Richelieu** (Pl. R, 21; *II*, *III*), which begins at the Place du Théâtre-Français, and passes on the W. side of the Palais-Royal. At the corner of the Rue de Richelieu and the Rue Molière is the *Fontaine Molière*, erected in 1844 to the memory of the famous dramatist, who died in 1673 at No. 40 Rue de Richelieu (tablet). The monument was designed by *Visconti;* the statue of Molière is by *Seurre*, while the muses of serious and light comedy are by *Pradier.*

At No. 39 Rue de Richelieu a tablet indicates the house where Diderot died (see pp. 87, 296); No. 23bis is similarly designated as the death-place of the painter Mignard (in 1695). No. 25 is a charming building in the Louis XV style, the balcony adorned with a grotesque.

After crossing the Rue des Petits-Champs (on the right the statue of Louis XIV, p. 207) we skirt the W. side of the Bibliothèque Nationale, opposite the principal entrance to which (farther on) is the **Fontaine Richelieu*, or *Louvois*, in bronze, by the younger *Visconti*, with statues by *Klagmann* representing the Seine, the Loire, the Garonne, and the Saône. It stands in the small *Square Louvois*, on the site of the old Grand-Opéra, which the Duc de Berry, son of Charles X, was about to visit in order to applaud the dancing of his mistress, Virginie Oreiller, when he was assassinated by Louvel, in 1820.

The ***Bibliothèque Nationale** (Pl. R, 21; *II*), formerly called the *Bibliothèque du Roi*, and afterwards the *Bibliothèque Royale* or *Impériale*, is probably the richest library in the world. The building, which was formerly the palace of Cardinal Mazarin (d. 1661), dates from the 17th cent., though the greater part of it is modern. On the completion of the portion in the Rue Vivienne it will occupy nearly the entire block of buildings bounded by the Rues de Richelieu, des Petits-Champs, Vivienne, and Colbert. The handsome façade with its court and railing, which we notice from the Rue Vivienne, and the frontage on the Rue des Petits-Champs both belong to the edifice. At the corner of the building at the junction of the Rues Vivienne and Colbert is a figure of Study, by Barrias.

The library may, perhaps, be dated back even to the MSS. collected by the Carlovingians. *St. Louis* (d. 1270) had a library in a side-chamber of the Sainte-Chapelle (p. 262). More important was the collection of *Charles V*, which was inventoried in 1373 but was sold to the Duke of Bedford in 1425. The real founder of the present library may be recognized in *Louis XII* (d. 1515), who collected the books of his predecessor, Charles VIII, in the Château of Blois, and acquired the libraries of the Sforza of Milan and of the Gruuthuuse family of Bruges. *Francis I.* (d. 1547) removed the collection (consisting of 1890 vols.) to Fontainebleau and husied himself in its enlargement, entrusting it to the care of Guillaume de Budé (Budæus; p. 203). It was he who decreed that a copy of every work printed in France

should be furnished to the royal library, though it was some time before this requirement was properly observed (later two copies were prescribed). Subsequently the library was removed to Paris. *Henri IV* (d. 1610) deposited it in the suppressed Jesuit Collège de Clermont, and used the proceeds of the confiscated property of the Order to provide the books with handsome bindings. Under *Louis XIV* (1643-1715) the library was greatly enlarged by the purchase of the collections of Dupuy (9000 vols.), Mentel (10,000 vols.), Gaston d'Orléans, and others. In 1724, in the reign of *Louis XV*, the library was finally, on the suggestion of the librarian *Abbé Bignon*, accommodated in the present building. At the Revolution the books of the religious orders were united with the National Library. The library is constantly receiving additions, either by way of gift or purchase, and now contains upwards of 3,000,000 volumes. The General Catalogue has been carried as far as the middle of the letter C only (24 vols.), and is added to at the rate of 4 vols. per year. Other catalogues, see pp. 203, 204. — Chief Librarian, *M. Henri Marcel*.

The Bibliothèque Nationale is divided into four departments: (1) Printed Books and Maps *(Imprimés et Cartes)*; (2) MSS. *(Manuscrits)*; (3) Engravings *(Estampes)*; (4) Medals and Antiques *(Médailles et Antiques)*.

The *Salle Publique de Lecture* (public reading room; entrance by the Rue de Richelieu, opposite the square) is open on Sun. from 9 till 4, on other days from 9 a.m. till 4, 5, or 6 p.m. (according to the season). The *Salle de Travail des Imprimés* (hall for study; entrance in the Rue de Richelieu) is open at the same hours, except on Sundays, holidays, and the two weeks before Easter; it is reserved for persons provided with a reader's ticket by the 'administration' (p. 203).

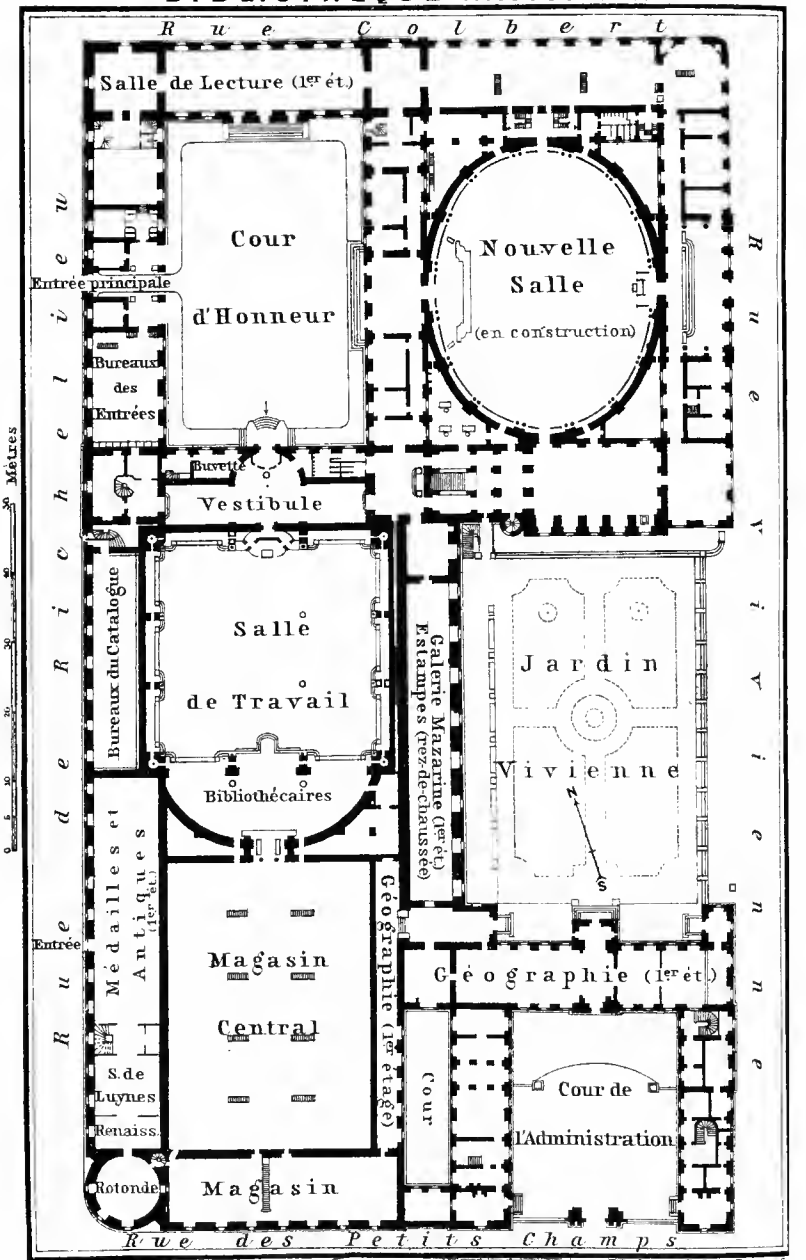
The Salle de Travail contains seats for 344 persons. On entering the visitor receives a slip of paper ('bulletin personnel'), on which he writes his name and address and the number of the seat he has selected. At the bureau, in the middle of the room, he receives smaller slips, which he fills in with the titles of the books desired and then returns, along with the larger slip, to the librarians. He then waits till the books are brought to him. No applications are received within one hour of the hour of closing. On returning the books the reader receives the 'bulletin personnel' back, stamped and bearing the titles of the books. He gives it up to the official at the exit. The general catalogue and the catalogue of the acquisitions since 1882 are to be found in the cases to the right (according to the names of the authors) and left (according to the subjects) of the bureau. There are also various special catalogues. For further details see the notices affixed to the doors of the different saloons. Works of general utility which may always be consulted are ranged round the room. On a special table near the bureau of the Salle de Travail, to the left, lie periodicals, reviews (about 40), reports, scientific publications, etc. — Visitors are not permitted to quit any of the Salles with books, papers, or portfolios in their hands, without a 'laissez-passer' from one of the librarians. — Foreign scholars and students, who must produce a recommendation from their consul or ambassador, receive the most cordial reception and assistance.

The *Salles de Travail des Manuscrits et Médailles* and *des Cartes et Collections Géographiques* are open daily (except Sun.) 10-4, on similar conditions

The most interesting books, MSS., bindings, engravings, and medals are exhibited in special rooms, to which the public is admitted free on Monday and Thursday, 10-4.

Under the archway leading from the Rue de Richelieu to the principal court *(Cour d'Honneur)* are statues of Printing, by Labatut,

BIBLIOTHÈQUE NATIONALE



d'après J. L. Pascal

Gravé et Imprimé par Wagner & Debes. Leipzig.

Writing, by Coutan, Copper-Plate Engraving, by J. Hugues, and Die Cutting, by J. Becquet. In the middle, directly in front, are the offices of the *Administration*. To the right is a short flight of steps ascending to the lower vestibule, where a Sèvres vase, designed by the sculptor J. Chéret (1879), has been placed to commemorate the share of the French savants in the observations of the Transit of Venus in 1874. Opposite the entrance is the *Salle de Travail des Imprimés* (p. 202). To the right is a small refreshment room (moderate prices); on the left is the *vestiaire*. At the end of the vestibule, to the left, is the staircase leading to the first floor. To the right is the entrance to the —

Département des Estampes, which contains more than 2,500,000 plates bound up into volumes (14,500) or arranged in portfolios (4000). A number of the most interesting are exposed to view at the same hours as the printed books and manuscripts (comp. p. 202).

The staircase ascends to the upper vestibule, containing the drawings made during Napoleon's expedition to Egypt (1798) and some Phœnician inscriptions. Facing the staircase is the small *Galerie des Chartes*. To the right is the department of MSS. (nearly 102,000 volumes). To the left are the department of Maps (*Cartes*) and the —

*Salles d'Exposition des Imprimés et des Manuscrits. These contain the chief treasures of the library, many of them beautifully illuminated and magnificently bound. The second, the Galerie Mazarine, belonged to the original palace of Card. Mazarin. All the objects are labelled (catalogue, 1881, 3 fr.).

Room I. In the centre, the French Parnassus, a group in bronze representing the chief French authors and artists of the 17th cent., by *Louis Garnier*. The walls are hung with Gobelins tapestries, after *Ehrmann*. In the glass-cases I-III and V, superb *Bindings*, with the arms of the kings of France from Francis I. downwards. In Case IV, by the window: 369. 'Christianismi Restitutio', by Michael Servetus, a copy which was saved from the flames when the author was burnt at the stake in Geneva (1553) by order of Calvin; works with autographs of Rabelais, Montaigne, and Racine; manuscript music by J. J. Rousseau (376. MS. score of the 'Devin du Village').

Room II, the **Galerie Mazarine*, has a fine ceiling-painting by *Romanelli* (1617-62), representing scenes from classical mythology and history. On the walls are busts of Budæus (see p. 201). De Thou (Thuanus), the historian, Colbert, Mahillon, etc., and Kings Francis I., Charles V, and Louis XIV.

The first half of the saloon contains *Printed Volumes and Bindings* (early examples from France, Holland, Italy, Spain, and Germany). — In Case IX are a copy of the Mayence Bible (1462), and a psalter by Fust and Schöffer (1462; below). — Case VI, in the middle of the room, contains bindings, made for the Kings of France and celebrated bibliophiles. Many are from the library of *Jean Grolier* (d. 1565), who introduced the Italian style of rich bindings into France. 198. Polyglot Bible, by Chr. Plantin (Antwerp, 1569-73); 282. Latin Bible, by Robert Stephens (Estienne; 1538-40), etc. — XXVII-XXIX. In the centre: books printed in Paris, some with splendid miniatures; bindings (above). In Case XXIX, Copy of the Mazarin Bible, dated 1456 and perhaps from the press of Gutenberg.

Second half of the gallery: *MSS. and Bindings*. Cabinet X (to the right): 1. Portrait of Jean II, le Bon, on wood (14th cent.); below, 4. Roll with the oldest catalogue of the library (1373). — XI. French palæography

from Charlemagne to the middle ages. In the centre, 179. *Nithard's History* (end of the 10th cent.), containing the text of the oath taken by the sons of Louis le Débonnaire, the oldest monument of the French language (842); 187. Album of *Vilars d'Honecort*, the architect (13th cent.); 191 (below), Acta of the Templars' trial of 1309; 196. Acta of the trial of Joan of Arc. — XII. Palæography of Italy, Spain, England, and Germany from Charlemagne to the end of the middle ages: 139. Genoese Annals of *Caffaro* (12-13th cent.); 141. *Petrarch's* 'De viris illustribus' (14th cent.); 147. *Dante's* 'Divina Commedia (14th cent.). — XIII. Latin palæography, from antiquity to the Carlovingians: 102. Livy (5th cent.). — Case containing wax tablets with accounts of the 13-14th centuries. — XIV. Ancient Mexican MSS., illustrated. — XV. Oriental and American MSS. — XVII. Greek MSS. — XIX. Illuminated MSS. — XX. MSS. formerly belonging to kings and queens of France: 222, 224, 223. Gospels of *Charlemagne*, *Louis le Débonnaire*, and *Lothaire*. — XXX, XXXI. Sumptuous bindings of the middle ages, adorned with ivory, jewels, etc. — XVI-XVIII, XXXII. Autographs. 308. *Mary Stuart;* 303. *Du Guesclin;* 339. *Henri IV;* 342. *Pascal's* 'Pensées sur la Religion'; 344. *Bossuet* ('Sermons'); 345 *Fénelon* ('Télémaque'); *Rousseau; Voltaire; Mme. de Sévigné; Mme. de Maintenon; Racine; Molière; Corneille; Montesquieu.*

The *Cabinet des Médailles et Antiques (admission, see p. 202) has an entrance of its own in the Rue de Richelieu, the door beyond the police-station when approached from the Boulevards, and the first when approached from the Palais-Royal (visitors ring). It contains an extensive collection of *Medals* (150,000) and *Antiques*, comprising gems, intaglios and cameos, small works of art, glass, vases, arms, and other curiosities. Illustrated guide to the Medals, etc., by E. Babelon (1900, 3½ fr.). Illustrated catalogue to the Painted Vases, by A. de Ridder, 2 vols., 30 fr. The arrangement of the exhibits is sometimes changed, and the collections are eventually to be transferred to the new building in the Rue Vivienne (p. 201).

Vestibule. On the wall at the back: *Zodiacal Monument from the Temple of Dendera*, Egypt, a work of the Roman empire. On the left, *Chamber of the Kings from Karnak*, constructed by Thutmosis III. (18th dynasty; see p. 107), with important inscriptions.

On the Staircase and in the Anteroom (if closed, visitors ring) at the top: Cinerary urns, steles, and Greek, Latin, Coptic, and Phœnician inscriptions. — On the left is the —

Grande Galerie. The glass-cases in the centre are subdivided into sections, from left to right. Case I. Cylinders with cuneiform inscriptions, and cut gems from Assyria, Chaldæa, and Persia; also antique intaglios. — Case II. Intaglios and cameos of ancient, mediæval, Renaissance, and modern times, most of them in sardonyx and of considerable artistic value. Some of them are in settings of enamelled gold, dating from the time when they were regarded with veneration as religious amulets. Among others: 2nd Division, *1815. *Achilles* playing the lyre, in amethyst, signed Pamphilos, a Greek artist; beside it, 1815bis. Achilles dragging the body of Hector (in red jasper). 7th Division (centre), 2391. *Jupiter* enthroned, between Mars and Mercury, with Neptune below, and the signs of the Zodiac surrounding them (in cornelian). On the right, 2396 *Abundance and Peace*, crowned by two genii, in sardonyx; on the left, 2405. Medallion of Cæsar; 2404. *Jugurtha* delivered to Sulla (cornelian); 2338. Triumph of Silenus (blood-jasper); 2337. Cornelian with Bacchanalian device, said to have been used as a seal by Michael Angelo (?); although barely more than ½ in. square, fifteen human and three animal figures are engraved on it. 8th Division, Engraved portraits by Guay, engraver to Mme. Pompadour; cornelian seals. — Case III. Cameos (mythological and religious subjects): 1st Division, 402. *Analogies of the Old and New Testaments*, end of the 15th cent.; 405. *Adoration of the Magi* (15th cent.). 612. *Fountain*

of Wisdom; below, alleged *Bracelets of Diana of Poitiers*, each composed of one large and seven small cameos, Renaissance. 2nd Division, 595. Negro king, 765. *Heliogabalus*. 4th Division on the other side. 780. *Francis I.*: 926. *Louis XV*, by Guay; 944. Seal of *Louis XV*, with portrait of Mme. de Pompadour inside; below, 927, 788. *Louis XV* and *Henri IV* in an emerald setting, from a bracelet of Mme. de Pompadour; 786. *Henri IV;* 789. *Henri IV and Marie de Médicis;* 977. *Charles V and Ferdinand I.;* 792. *Louis XIII;* 925. *Louis XIV*.

Case VI, at the window. Antique cameos. 1st Division: On the left, above, *226. *Alexander the Great*, with Athena; in the centre, *220. *Alexander the Great*, with helmet, translucent agate in a magnificent 18th cent. mounting of enamelled gold; below, *265. *Apotheosis of Germanicus;* above, 276. *Claudius and Messalina*, as Triptolemus and Ceres, in a chariot drawn by two dragons. On the right, from top to bottom: 243. *Julia*, daughter of Augustus, with the attributes of Ceres; 277 *Messalina* with her children. On the left, from bottom to top: *300. *Septimius Severus and his Family;* *289. *Trajan;* 270. *Claudius;* *251. *Tiberius;* 244, 242. *Julia*, daughter of Augustus. — 2nd Division (in the centre): *1. *Jupiter*, one of the most valuable cameos in the collection, with a magnificent mounting of the 14th cent.; below, *27. *Dispute between Minerva and Neptune;* above, *11. *Juno of Argos*. To the left, *17. *Minerva;* *115. *Amphitrite* on a marine monster; *148. *Horses of Pelops* (?); 31. *Diana;* 7. *Ganymede* restored to his father by one of his brothers. To the right, 97. *Centaur;* *184. *Bull;* 111. *Mercury;* 41. *Apollo and Marsyas;* 43. *Venus* in the bath.

Case IV, in the centre of the hall, contains the greatest treasures of the collection. Above, from right to left (window-side), 368. So-called *Cup of the Ptolemies*, a cantharus in oriental sardonyx with reliefs, representing the mysteries of Ceres and Bacchus, from the treasury of the Convent of St. Denis; twelve antique gold medals, some mounted as jewels. No number, **Patère de Rennes*. a cup of massive gold, found near Rennes in 1774, with reliefs representing the drinking-contest of Bacchus and Hercules (triumph of wine over strength), and bordered with sixteen medallions of Roman emperors of the family of the Antonines; below, gold ornaments (probably Etruscan); 379. *Cup of Chosroes II.*, king of Persia (d. 579), composed of medallions of rock-crystal and coloured glass, with Chosroes enthroned in the centre (seen better from the reverse side), also from the treasury of St. Denis where it was known as the 'Cup of Solomon'; 309. *Bust of Constantine the Great (?)*, in sardonyx (part of a sceptre; used formerly as a conductor's bâton in the choir of the Ste. Chapelle); to the right and left of this bust, small busts of Augustus and Annius Verus, in agate; below, 410. *Trésor de Tarse*, four gold medals; 351. Antique necklace and Roman medals, in gold; 2539, 2540. *Trésor de Gourdon*, a small paten and chalice of massive gold (6th cent.), found at the village of Gourdon (Côte-d'Or), dating from early Christian times. Below, 2781. *Augustus*, antique cameo in mediæval setting. 264. **Apotheosis of Germanicus* ('Camée de la Ste. Chapelle'), the largest cameo in the world, consisting of a sardonyx nearly 1 ft. in height, with twenty-six figures. **Medal of Eucratides*. Greek king of Bactriana (ca. B.C. 200), weighing 20 staters or 5½ oz. Troy (until its discovery, in 1827, no medal had been known to weigh more than 4 staters); 373. *Antique Ship* in sardonyx, with mediæval mounting; below, 2089. *Julia*, daughter of Titus, aquamarine in mediæval setting. At the end to the right: 274 (to the left, below), *Claudius;* 240. *Augustus;* 308 (in the centre), *Triumph of Licinius;* 79. Bacchus and Ariadne, set with pearls. Next the window, 4th Division, 238. Augustus. The remaining divisions of the case contain cameos (*44. *Judgment of Paris*), gold seals, personal ornaments, and Italic and early Roman coins.

Opposite the windows at the end; Bust of the *Abbé J. J. Barthélemy* (1716-95), author of 'Le Voyage du jeune Anacharsis en Grèce'.

A Case (unnumbered) at the adjoining window contains a map with early French coins arranged on it geographically.

Cases VII, VIII (in the middle). Roman and Byzantine coins, Roman and Italic copper coins. Greek coins and medals from Lower Italy, Greece, and Egypt. — Case IX. 1st-5th Divisions, French and foreign coins.

6th Division, Chinese and Japanese coins (some of great value). 7th Division, Persian and Indian coins. 8th Division, Arabian coins.

The cabinets ranged along the wall opposite the windows contain *Small Bronzes* (including antique utensils, vases, and arms), specimens of ancient *Glass*, and a choice collection of Greek *Painted Vases*, then more bronzes, especially statuettes. — Cabinet XXI. 5th Division, below, *426. Dancing Satyr, in the Græco-Roman style; 363. Bust of 'Hermes with the Bells', probably a votive offering — The cabinet on the following wall contains small antique *Terracotta Figures* and the '*Caillou Michaux*', a 'Kuduru' (p. 170) or ovoid stone of black serpentine with cuneiform inscriptions, a very valuable Chaldæan monument (1100 B.C.). The cabinet on the opposite side of the door also contains bronzes, and a silver disc, nearly 2½ ft. in diameter, known as the *Bouclier de Scipion*, with reliefs representing the abduction of Briseïs from Achilles by the messengers of Agamemnon: Antilochus, Nestor, Diomedes, and two warriors. It was found in the Rhone, near Avignon, and probably dates from the fourth cent. of our era. Another smaller disc represents Hercules slaying the Nemean lion. Bronzes: 815. Warrior (Hellenistic period); 1009. Ethiopian slave (Roman period); 1157. Cow.

The **Salle de Luynes**, to the right of the antechamber, contains a choice collection of antique coins, intaglios, cameos, weapons, and terracottas, bequeathed by the Duc de Luynes (1802-67), who was a celebrated antiquarian. In the centre, a beautiful torso of Venus in Parian marble. Cabinet to the right: antique weapons and a handsome Moorish sword of the end of the 15th cent., said to have belonged to Boabdil, the last king of Granada. — Adjacent is the —

Salle de la Renaissance. Cabinet I, to the right: interesting *Objects in Ivory*. Consular diptychs (presented by consuls to senators) of the 5-6th cent.; large French medals; sword of honour of the grand-masters of the Maltese order, with enamelled gold hilt (16th cent.); medallion of a woman, by Mino da Fiesole (15th cent.); Moorish bronze vases. — Central Case, above: ivory bridal coffer (Italian; 14th cent.); two enamelled croziers of the 13th and 15th cent.; enamelled cup with a representation of Noah's Ark, by J. Courtois of Limoges; silver-gilt ewer of the 16th cent.; wood-carving of St. Anthony, by Lucas van Leyden; silver casket of Franz von Sickingen, with reliefs (early 16th cent.); rook, said to have belonged to a set of chessmen sent by Haroun-al-Rashid to Charlemagne; seals of the University of Paris (13th cent.), of Louis XII, etc.; talisman of Catherine de Médicis; ornaments and enamels, including fine *Hat-ornaments of the 16th century. Behind, large and fine medals of the 16-17th cent., and articles found in 1653 in a tomb conjectured to be that of Childeric I. (d. 481). — Cabinet II. Medallions by David d'Angers; antique and Byzantine ivory carvings; the large 'Sobieski Vase', with ivory carving of the battle of Vienna in 1683. On the other side of the room, the so-called *Throne of Dagobert* (7th cent.), a Roman curule chair (back and arms added in the middle ages), and some interesting cabinets of medals.

Rotunda or Salle des Donateurs (the last room), containing the *Collections Janzé*, *Oppermann*, and *Pauvert de la Chapelle*, consisting of ancient statuettes in bronze and terracotta, and a few vases. Among the chief objects in the Janzé Collection, to the right of the entrance, are: 623. Demos, or the masculine genius of cities; below, 124. Statuette of a dancing girl, in terracotta; 927. Small replica of the Diadumenos of Polycletus (bronze); 128. Artemis; 536. Hercules. The Oppermann Collection, to the left of the entrance, contains mirrors with graffiti, bronzes, terracottas, and painted vases. — The glass-case in the centre contains a chronologically arranged collection of French medals; also, the *Treasure of Bernay*, consisting of 67 statuettes and silver vessels and two statues of Mercury, of different periods, found at Berthouville (arrondissement of Bernay) in 1830. The two *Goblets with Bacchic processions and two others with single figures are among the best-preserved specimens extant of ancient silver-work. Above, Bronze head of Lutetia, patron-goddess of Paris, found at Paris in 1675. — By the 3rd window is the Pauvert de la Chapelle Collection, consist-

ing of 167 lapidary inscriptions: Greek (including Mycenæan cylinders), Etruscan, and Roman, presented to the library in 1899. — At the first window to the right are recent acquisitions, including cameos, medals, etc.

A little beyond the Bibliothèque, Rue de Richelieu 58, at the corner of the Rue Colbert, is the picturesque but neglected old *Hôtel de Nevers*. Then on the left, No. 75, a 17th cent. mansion with a handsome door bearing a carved escutcheon. No. 101, the balcony of which, resting on sculptured consoles, is adorned with a grotesque, was the residence of the Abbé Barthélemy (see p. 205). At the corner of the Boul. des Italiens (No. 112) is an old portrait-relief of Richelieu with an inscription of 1838.

The *Rue des Petits-Champs* runs between the Bibliothèque and the Palais-Royal. Lulli, the musician (p. 38), lived at No. 45, in a house built by Gittard in 1671. Then comes the *Rue de la Feuillade* (on the right, the Banque de France, p. 89), which ends at the round **Place des Victoires** (Pl. R. 21; *III*). This Place was constructed in 1685 from *J. Hardouin-Mansart's* designs, partly at the expense of the Maréchal de la Feuillade (1673-1725), and was embellished at the time with a gilded statue of Louis XIV. The monument, with the exception of the groups now at the Invalides (p. 303), was destroyed in 1792, and replaced by a pyramid inscribed with a list of victories gained by the republican army, from which the Place derives its present name. The pyramid was in its turn displaced in 1806 by a statue of General Desaix, which was removed in 1814. The present clumsy monument, a bronze *Equestrian Statue of Louis XIV*, by *Bosio*, was erected in 1822. The rider is garbed as a Roman general, with a wig, and the horse, in a rearing attitude, rests on the hind-legs and tail, in imitation of Peter the Great's monument at St. Petersburg. The reliefs on the pedestal represent the king's passage of the Rhine, and the distribution of military honours.

The façades of the houses in the Place des Victoires were built by *Fredot*. To the E. of the Place des Victoires the Rue des Petits-Champs is prolonged by the *Rue Etienne-Marcel* (p. 195), which crosses the Rue du Louvre, skirts the central post-office (p. 193), and is continued to the Boul. de Sébastopol.

A few paces to the N.W. of the Place des Victoires, in the *Place des Petits-Pères*, is the church of **Notre-Dame-des-Victoires** (Pl. R, 21; *III*), founded in 1629 to commemorate the taking of La Rochelle from the Protestants in 1627, but not finished until 1740. It formed part of the monastery of the bare-footed Augustine friars known as the 'Petits Pères', and during the Revolution was used as the Exchange.

The altar of the Virgin, to the right of the choir, is richly decorated. The walls of the chapels are covered with votive inscriptions on marble. The choir contains some admirable wood-carving and two pictures by *C. Van Loo:* an Allegory of the capture of La Rochelle, and scenes from the life of St. Augustine. The first chapel on the left contains a coloured terracotta relief of SS. Peter and Paul in the Mamertine prison, by *Bonas-*

sieux (d. 1745). In the second chapel to the left is the tomb of Lulli (see p. 207), by *Cotton* and *Coyzevox*.

The Rue de la Banque, a little beyond the church, to the right as we quit the latter, leads to the Bourse. This street contains three handsome modern edifices: the *Mairie of the 2nd Arrondissement* (Bourse) and the *Caserne de la Banque* on the right, and the *Hôtel du Timbre* on the left. The Salle des Mariages of the mairie contains paintings by Moreau de Tours.

The ***Bourse**, or *Exchange* (Pl. R, 21; *III*), constructed in 1808-26 by *Brongniart* and *Labarre*, and surrounded by a series of sixty-six Corinthian columns 33 ft. high and $3^1/_4$ ft. in diameter, with a spacious platform and steps at either end, is an imitation of the Temple of Vespasian in the Forum at Rome. Two additions, on the N. and S., by *F. Cavel*, were built in 1902-3. At the corners in front are allegorical statues of Commerce by *J. Dumont* and Consular Justice by *Duret;* at the back, Industry by *Pradier* and Agriculture by *Seurre*. — Métro Stat., see Appx., p. 32.

The Bourse is opened for business daily, except on Sundays and holidays, at 12 o'clock (on the 1st and 15th of the month at 11). Admission is free, but no ladies are allowed inside the hall, where the crush is anything but pleasant. The grisaille paintings on the ceiling of the large hall, by *Abel de Pujol* and *Meynier*, represent the inauguration of the Bourse by Charles X, France receiving the tributes of nations, the Union of Commerce, Science, and Art, and the Principal Cities of France. — Even under the *Peristyle* outside business is animated, though nothing in comparison with the scene within the hall, which is thronged by a compact crowd of eager money-seekers. The *parquet*, at the end, is a railed-off space which the sworn brokers, or *agents de change*, are alone privileged to enter. In the centre of this part of the hall is the *corbeille*, a circular enclosed space, round which they congregate, making their offers in loud tones. Various groups in different parts of the hall, but especially near the parquet, are occupied in taking notes, or concluding sales or purchases, the prices being regulated by the transactions going on in the parquet, while other persons are seen handing instructions to the brokers within the parquet. To the right, not far from the 'corbeille', is the *Marché au Comptant* for cash transactions, the employés here shouting out the rates at which the various transactions are concluded. To the left, at the end of the gallery, is the *Coulisse de la Rente* (French government bonds). At 3 o'clock the bell rings and stock-exchange business is over for the day.

Adjacent is the *Boulevard Montmartre* (see p. 82). — The wide *Rue Réaumur* (Pl. R, 21, 24, *III*; Métro Stat., Appx., p. 32) leads to the S.E. to the Conservatoire des Arts et Métiers (p. 197).

At No. 100 in this street is the entrance to the old 'Cour des Miracles'. Of this nothing now remains, but from the 13th cent. up to the time of Louis XIV it was the favourite haunt of beggars and vagrants. Victor Hugo gives an admirable description of it in 'Notre-Dame de Paris'.

8. Quarters to the North of the Interior Boulevards.

Métropolitain Stations (Lines 2 N and 3), see Appx., pp. 30, 32. — Restaurants in this part of Paris, see p. 21.

The **Boulevard de Strasbourg** (Pl. R, B, 24; *III*), which unites the Boul. St. Denis (p. 83) and the Gare de l'Est, was laid out by *Haussmann* (p. xxvii), under Napoleon III., partly to afford more room

for traffic and partly for the sake of clearing away the narrow streets which lent themselves too easily to the erection of barricades in times of revolutionary ferment. Beginning at the Gare de l'Est on the N., it is prolonged by the Boulevards de Sébastopol (p. 84), du Palais (p. 261), and St. Michel (p. 269) to the Observatoire (p. 334) on the S., thus forming one of the main arteries of Paris.

At the intersection of the Boul. de Strasbourg and the *Boulevard de Magenta* (which begins at the Place de la République, p. 84) rises, on the right, the church of **St. Laurent** (Pl. B, 24), one of the most venerable in Paris, which was rebuilt in 1429, several times restored, and finally remodelled in 1865-66, when two bays were added to the nave and a handsome Gothic façade and a spire were constructed on the side next the boulevard.

The choir was decorated by *Blondel* and the high-altar by *Lepautre*. In the S. transept is a Martyrdom of St. Lawrence, by *Greuze;* in the Chapelle des Catéchismes (in the right aisle; apply to the verger) is a painting of St. Lawrence on his way to torture, by *Trezel*. The Lady Chapel in the apse (Chap. Notre-Dame-des-Malades) is adorned with numerous votive offerings.

The Square St. Laurent, to the right of the church, contains a pretty group (Brother and Sister) by *A. Lefeuvre*.

The **Gare de l'Est,** or *de Strasbourg* (Pl. B, 24; see p. 32) faces the end of the Boulevard de Strasbourg. This handsome structure (designed by *Duquesnay*) was rebuilt and enlarged in 1895-99, when the portion abutting on the Rue du Faubourg-St-Martin was added. In the centre of the façade is a demi-rose window, the gable over which is crowned by a seated figure representing the city of Strassburg. The pavilions projecting on each side are connected by a colonnade, on the balustrade of which is a clock-dial with statues of the Seine and the Rhine.

On the site of the present courtyard the Fair of St. Lawrence used to be held, from 1662 to the end of the 18th century. It was a monopoly of the Lazarist order and partook of a religious character. Commemorative tablet on the corner-pavilion to the left of the station.

The Rue de Strasbourg, leading to the W. past the front of the station, joins the Boulevard de Magenta, which brings us in 5 min. to the Rue La Fayette (see below).

The **Gare du Nord** (Pl. B, 24; see p. 31), a railway-station constructed in 1863-64 by *Hittorff*, is situated in the Place de Roubaix, a short distance to the right. The principal part of the extensive façade, which is broken by three enormous arcades, is surmounted by a pediment crowned with statues of Paris (in the centre) and of eight important foreign cities connected with Paris by the Ligne du Nord. — On the other side of the court lying to the right of it is the *Station of the Ceinture*, which is connected with the main station by an underground passage.

Between the Gare de l'Est and the Gare du Nord begins the long **Rue La Fayette** (Pl. B, 21, 24, 27, 26), which extends on the E. as far as the outer Boulevard de la Villette (p. 240). A short distance

from the stations it skirts the small *Place La Fayette*, which slopes up to the church of —

***St. Vincent-de-Paul** (Pl. B, 24), erected in 1824-44 by *Lepère* and *Hittorff* in the form of a Latin basilica, resembling Notre-Dame-de-Lorette (p. 211). Two inclined slopes in the form of a horse-shoe and a central flight of 46 steps ascend to the entrance. Surmounting this amphitheatre is a peristyle of twelve Ionic columns; the relief in the pediment, by *Lemaire*, represents St. Vincent de Paul, between Faith and Charity. On each side are square towers 138 ft. in height. Over the bronze doors are sculptures by *Farochon*, representing Christ and the Apostles.

Interior. The church consists of a nave flanked with double aisles, the latter being partly occupied by chapels, and partly by galleries. The roof is borne by 86 Ionic stuccoed columns. The open roof is tastefully decorated. The windows of the aisles are filled with stained glass by *Maréchal* and *Grignon*.

The nave is adorned with a celebrated *Frieze by *Hippolyte Flandrin* (1850-54), conceived in the manner of the early-Christian mosaics at Ravenna. It represents the nations of the earth advancing in solemn procession towards the gates of heaven. Over the entrance are SS. Peter and Paul, preaching the gospel. To the right are two groups of believers, one with St. Louis in its midst. Farther on are bishops, St. Jerome with his lion, and the other Fathers of the Church, martyrs, Christian heroes, SS. Stephen, George, Christopher, and so forth. To the left are Mary and Joseph, penitent saints with Mary Magdalen, two groups of holy women (SS. Anne, Elizabeth, Felicitas with her seven sons), the virgin saints Martha, Genevieve, etc., and female martyrs (St. Cecilia and others).

In the dome of the choir is another fresco. by *Picot* (d. 1868), representing St. Vincent de Paul kneeling before Christ on his throne and presenting children to him. The frieze, also by Picot, represents the seven sacraments. The high-altar is adorned with a handsome Crucifixion in bronze, by *Rude* (d. 1855). The Lady Chapel behind the choir contains a fine group of the Virgin and Child by *Carrier-Belleuse*, and scenes from the New Testament by *Bouguereau:* Annunciation, Visitation, Adoration of the Magi, Adoration of the Shepherds. Flight into Egypt, Meeting of Christ and Mary. — Admirable organ.

The Rue St. Vincent-de-Paul, behind the church, intersects the Boulevard de Magenta, and ends at the **Hôpital Lariboisière** (Pl. B, 23), erected in 1846-53, and called after the countess of that name, who bequeathed 2 900,000 fr. to the poor of Paris. The chapel contains the tomb of Mme. de Lariboisière (d. 1851), by *Marochetti.* — A little to the N. of the hospital, beyond the Boul. de la Chapelle, is the handsome church of **St. Bernard** (Pl. B, 23), with its fine spire, erected in 1858-61, by *Magne*, in the Gothic style of the 14th century. In the square in front of the church is a pretty bronze figure of a woman feeding poultry.

A little farther on the Rue La Fayette is joined on the W. (left) by the *Rue de Chabrol*, in which is the notorious 'Fort Chabrol', which defied the police for so many days in 1899. Then, on the right, we pass the *Square Montholon* (Pl. B, 21), embellished with two bronze groups: Eagle and vulture contending for the carcase of a bear, by *Caïn;* and a Mountebank with a monkey ('Monnaie de singe'), by *Roland.*

At No. 28 Rue de Montholon died Méhul, the composer, in 1817.

In this part of the Rue La Fayette are a number of old curiosity shops. No. 61 is the office of the '*Petit Journal*'

The quarter extending to the S. of this point towards the Boulevards is, especially in the neighbourhood of the latter, affected by members of the 'haute finance', many banks and handsome private residences being situated there. On the left, where the *Rue Drouot* (p. 82) begins, are the offices of the '*Figaro*' with a graceful façade in the style of the Spanish Renaissance and a statue of Figaro by *J. B. Amy*. The *Rue Laffitte* (p. 81) and the *Rue de la Chaussée-d'Antin* (p. 212) are the principal streets in this neighbourhood.

At the N. end of the Rue Laffitte appears the church of —

Notre-Dame-de-Lorette (Pl. B, 21), erected in 1823-36 by *Hipp. Lebas* in the simple style of an early-Christian basilica. The tympanum of the Corinthian portico is adorned with figures of Faith, Hope, and Charity, by *Foyatier*, *Lemaire*, and *Laitié*.

The INTERIOR is more elaborately decorated than the character of a basilica would warrant. The Frescoes in the four corner-chapels are, however, admirable in their classical restraint. To the right are the Baptistery, by *A. Roger* (ca. 1834), and the Chapel of the Eucharist, by *Périn* (1852); to the left are the Chapelle des Morts, by *Blondel*. and, at the end, the Lady Chapel, by *Orsel*. — The smaller chapels contain paintings by *Hesse*, (Adoration of the Shepherds), *Johannot* (St. Hyacinth), *Devéria* (Apotheosis of St. Geneviève), *Schnetz* (frescoes), and others. — The frescoes in the nave and on the triumphal arch represent the Four Major Prophets and scenes from the life of the Virgin, by *Dubois*, *Monvoisin*, and others. — In the choir: on the left, Presentation in the Temple, by *Heim*; on the right, Jesus teaching in the Temple, by *Drolling*. In the apse: Madonna enthroned and (dome) Coronation of the Virgin, by *Picot*. In the spandrels, the Evangelists, by *Delorme*. — Fine music at the evening-services in May, the Madonna's month ('mois de Marie').

Notre-Dame-de-Lorette is associated with the 'lorettes', with whom this quarter abounded, and whose types were so happily hit off by Gavarni (see below), the celebrated caricaturist.

The Rue de Châteaudun leads from Notre-Dame-de-Lorette to the W. to the church of La Trinité (p. 212). — In the Rue de la Victoire, running parallel on the S., is a *Synagogue* in the Neo-Romanesque style, built by Aldrophe in 1865-74.

In the *Place St. Georges* (Pl. B, 21), to the N.W. of Notre-Dame-de-Lorette, was the residence (No. 21) of Thiers, rebuilt at the expense of the government after it had been fired by the Communards in 1871. It was bequeathed in 1905 by the statesman's sister-in-law to the Institut de France, and is to be occupied by the historical section of the library of the Institut. The fountain which adorns the Place has been converted into a *Monument to Gavarni* (1-04-66), with a bust of the caricaturist and reproductions of some of his best-known creations, by D. Puech and H. Guillaume.

Between the churches of Notre-Dame-de-Lorette and La Trinité, in the Rue de La Rochefoucauld, No. 14, is the **Musée Gustave Moreau** (Pl. B, 21), occupying the house of that artist (1826-98). It contains about 700 paintings (some of them unfinished) and 4000 drawings by this original painter, whose works, much as their merit has been discussed, possess an undoubted charm of their own. The museum is open daily 10-4 except Mon. (visitors ring the bell). Director, M. Rupp. Catalogue (1902), 1½ fr.; illustrated (1904), 3½ fr.

The upper floors should be seen first as they are principally devoted to the paintings. — On the landing of the 1st floor: Œdipus and the Sphinx.

Second Floor. — Wall to the right of the staircase: 18. Tyrtæus singing during the battle; 19. Penelope's wooers; 20. The Argonauts. Rear wall, 21. Moses; 23. Apollo deserted by the Muses; 25. Daughters of Thespius; 28. Hesiod and the Muses; 30. Messalina; 32. The Magi; 35. Punishment of Prometheus; 37. The mystic flower. Left wall: 39. The Chimeræ; 43. Leda; 48. Good Samaritan; 47. Magdalen at the foot of the Cross. Opposite the 1st window, Semele. Window wall. 57. Scourging of Christ; 58. Helen on the ramparts of Troy; 63. Eve; 62. Finding of Moses; 66. Poet and Siren. Above are smaller pictures: from right to left, 26, 34. Hercules and the Lernæan hydra; 36. Moses in the bulrushes.

Third Floor. — *Room I.* Wall behind the staircase, from left to right: 93, 104. Leda; 94. Unicorn; 109 (farther on), Persian poet; 96. Tyrtæus; 97. Petrarch; 98. Messalina; above, 95. Dehauch; 100. Galatea; 101, 108. Golgotha; above, 102. Orpheus; 103, 107. Sirens; 105. Ganymede. Right wall (from l. to r.), 78. Good Samaritan; 79. Salome; above, 80. Hercules and the Nemean lion; 81. Angels of Sodom; 83. Dance of Salome; 85. Hercules at the Stymphalian lake; above, 86. Venice. Partition at the end, 70. Triumph of Alexander the Great; above, 71. Death of Sappho; 73. Human life; above, 74. Narcissus; 75. Pasiphaë; 76. Leda. In the middle of the room, on a stand: 69. Portrait of G. Moreau, by himself (1850). — *Room II.* Right wall (from l. to r.), 199. King David; 200. Indian poetesses; 201. Roman slaves thrown to the lampreys; 204. Temptation; 205. Helen on the ramparts of Troy; 206. Hercules and the stag; 208. Magdalen at the foot of the Cross; 211. Daughter of Herodias; 215. Return of the Prodigal Son; 213. Unicorns; 214. St. Sebastian. Entrance-wall, 216. Jupiter and Semele; 219. St. Sebastian; above, 220. Pasiphaë; 222. Salome with the head of John the Baptist; 223. Flight of Darius. Window-wall, 224. Park-scene; 230. Cupid victorious over Death; 234. Portrait of the artist by himself. Rear wall (l. to r.), 183. Fairy and the griffons; above, 185. Apollo and the satyrs; 184. Christ at Gethsemane; 186. Bathsheba; 187. St. Cecilia; 191. Rape of Europa; 193. Delilah; 196. Prometheus. A revolving stand contains (inside and outside) about 450 water-colours (apply to the custodian). — We now descend the three staircases to the —

Ground Floor, principally devoted to sketches and water-colours.

The church of La Trinité, like Notre-Dame-de-Lorette, stands at the upper end of a street running from the Boulevards, the *Rue de la Chaussée-d'Antin* (p. 81), generally alluded to as the 'Chaussée d'Antin'.

A tablet at No. 42 Rue de la Chaussée-d'Antin marks the house where Miraheau died in 1791. Joséphine de Beauharnais lived at No. 62 and General Foy died there in 1825 (inscription). No. 2 (*Restaurant Paillard*, see p. 16) was the barracks of the Garde Française; Rossini occupied it in 1868. In this street also lived Mme. d'Epinay, Grimm, Necker, Mme. Récamier, and other celebrities.

The small *Square* in front of the church is embellished with a group of three fountains, the statues on which represent Faith, Hope, and Charity, by *Lequesne*, after Duret.

La Trinité (Pl. B, 18), a church in the latest Renaissance style, was built by *Ballu* in 1861-67. The façade has a porch with three large arches, above which rises an elegant story with a gallery and a rose of open-work, surmounted by a clock-tower 206 ft. in height, flanked with two lanterns. Over the doors of the porch are enamel-paintings by *Balze*. — The usual entrance is by the door on the right.

Interior. By the side-doors are two tasteful holy water-basins in marble, representing Innocence and Purity, by *Gumery*. — The chapels in the aisles are adorned with modern paintings. Left Aisle: Chapelle des Fonts, Adam and Eve expelled from Paradise and Baptism of Christ, by *Français*. 2nd Chap., Pietà and Prayer to the Virgin *(Michel Dumas)*.

3rd Chap., Sacred Heart and Good Shepherd *(R. Cazes)*. 4th Chap., Holy Family and Joseph's dream *(E. Thirion)*. — Choir. Behind the high-altar is some good stained glass; the frescoes on each side represent: (r.) Presentation in the Temple, (below) Daniel and David *(Em. Lévy)*; (l.) Assumption and Isaiah and Ezekiel *(É. Delaunay)*. The marble group of the Madonna and Child is by *Dubois*. — Right Aisle. 4th Chap. (near the choir), Death of St. Denis and St. Denis carrying his head *(D. Laugée)*. 3rd Chap., St. Geneviève distributing food to the Parisians and Believers praying before her relics *(F. Barrias)*. 2nd Chap., St. Vincent de Paul converting the galley-slaves; above, Madonna and Child, St. Vincent succouring the inhabitants of Lorraine, by *Lecomte du Nouy*. 1st Chap., Intercession for the souls in Purgatory, Entombment *(P. Brisset)*. — La Trinité has a good choir and organ.

The *Rue St. Lazare*, which starts from the W. side of the square, forms the S. boundary of the QUARTIER DE L'EUROPE, so called because most of the streets are named after European capitals.

The Rue de Londres, which ascends from La Trinité to the right of the Rue St. Lazare, leads almost straight to the Parc Monceau (p. 222), viâ the curiously shaped *Place de l'Europe* (Pl. B, 18), formed by the junction of six streets above the line of the Chemin de Fer de l'Ouest, behind the Gare St. Lazare. Adjacent, at the intersection of the Rue de Madrid and Rue de Rome, is a Métropolitain station (Appx., p. 32).

The **Gare St. Lazare** (Pl. B, 18; see p. 32), which is reached from the Boulevards more directly viâ the Rue Auber and Rue du Havre, is a large and handsome building, remodelled in 1886-89 on plans by *Lisch*. It consists of two main parts, connected by a long open hall, and of the *Hôtel Terminus* (p. 4) in front, facing the street, and concealing the rest. The pavilion in the Rue d'Amsterdam is for the main line traffic, the other part, in the Rue de Rome, for the Chemin de Fer de Ceinture and for the Lignes de Banlieue. The waiting-rooms are on the first floor; the registration of luggage takes place on the groundfloor, on which are the principal exits. — Métro Station, see Appx., p. 32.

Montmartre.

MÉTROPOLITAIN STATIONS (Line 2 N, Appx., p. 30): *Place d'Anvers* (see below), for the basilica of the Sacré-Cœur (p. 214); *Place Blanche* (p. 216) or *Place de Clichy* (p. 220), for the cemetery of Montmartre. — RESTAURANTS, see p. 21.

The heights of Montmartre are situated to the N. of the exterior boulevards, which offer little of interest. In the Boul. de Rochechouart (Pl. B, 20), to the E. of the large *Collège Rollin*, is the small *Place d'Anvers*, which is embellished with a column bearing a bronze *Statue of Armed Peace*, by Coutan, and with bronze statues of *Sedaine* (1719-1797) and *Diderot* (1713-1784), by Lecointe. Opposite the college is the *Théâtre Trianon-Lyrique* (p. 41). Farther to the E. the dome of the *Magasins Dufayel* (Pl. B, 23) is conspicuous. The façade on the other side, in the Rue de Clignancourt, near the Butte Montmartre, has sculptures by Falguière and Dalou.

The Rue de Steinkerque leads to the N. from the Place d'Anvers to the *Place* and *Square St. Pierre* (Pl. B, 20), covering the S. slope of the Butte, whence the summit is reached by paths to the right.

A cable-tramway (*funiculaire*; 10 c. up, 5 c. down), starting on the left side of the square, ascends alongside the Rue Foyatier.

To the right of the square, opposite the angle formed by the Rue Charles-Nodier and Rue Ronsard, is an inscription recording that Cuvier (1769-1832) here discovered some fossil remains confirming his palæontological theories.

The **Butte Montmartre** is a hill famous in the annals of Paris, rising to a height of 340 ft. above the Seine. According to tradition, St. Denis, the first bishop of Paris, and his companions suffered martyrdom here in 270, and the name of the hill is supposed to have once been *Mons Martyrum*. Others derive the name from *Mons Martis*, from a temple of Mars which is said to have stood on this site.

The heights of Montmartre dominate the whole of Paris. It was from this eminence that Henri de Navarre, who became Henri IV, bombarded the city in 1589 when it was in the hands of the Ligue, the hostilities ceasing only on the death of Henri III, whereby the French crown reverted to the besieger. Here also took place the final struggle between the French troops and the Prussian and Russian allies in 1814. On 18th March, 1871, the insurgent soldiers, having assassinated the generals Clément-Thomas and Lecomte, took possession of the cannon on Montmartre, which had been entrusted to a body of the National Guard. Thus began the Communard rebellion of 18th March to 28th May, 1871. The insurgents were dislodged by the victorious troops on 24th May, and the batteries of Montmartre were then directed against the Communards who occupied the Buttes-Chaumont (p. 240) and Père-Lachaise (p. 242).

The **Basilique du Sacré-Cœur** (Pl. B, 20), crowning the summit of the hill, was begun in 1875 and, though still unfinished, has been used for service since 1891. It is an imposing edifice in the Romanesque-Byzantine style, from designs by *Abadie*, and is surmounted by a large dome, about 260 ft. in height, with a clock-tower 390 ft. high behind. The progress of the building has been slow, for very extensive substructures were required in the ancient quarries of gypsum (yielding 'plaster of Paris'), and though 30,000,000 fr. (1,200,000 *l.*) have already been expended, much has yet to be raised by subscription. The façade is embellished with two sculptured reliefs: Christ and the Samaritan Woman, by A. d'Houdain, and Mary at the house of Simon, by L. Noël. The tympana of the porches also have reliefs: Spear-thrust of Longinus, by Barrias, Moses striking the rock, by Fagel, and St. Thomas touching the Saviour's wound, by H. Lefebvre. A statue of the Sacré-Cœur, by Michel, adorns the niche over the main porch. The interior decoration is still far from complete, but visitors should not forget that they are in a consecrated church. — The entrance to the *Crypt* (25 c.), extending under the entire church, is to the W. of the porch.

To the right of the façade, in a temporary shed, is the huge bell known as the '*Savoyarde*', presented by the province of Savoy (adm 50 c., 25 c. on Sun. and holidays). It is 10 ft. high and 19 tons in weight without the tongue, dimensions exceeded in Europe only by those of the great bell of Moscow (19 ft. high and 200 tons in weight).

The ascent of the *Dome* (50 c.; ticket-office to the left of the façade) may be made at the hours and half-hours. The top affords a

magnificent *View of Paris, as good from the second platform as from the top of the lantern (a fatiguing and useless climb of 94 steps).

The principal features from left to right are as follows: immediately below, the dome of the Maison Dufayel (p. 213); in the foreground, St. Vincent-de-Paul and the Gare du Nord; farther off, the Buttes-Chaumont, the two towers of Belleville, the tower of Ménilmontant, and Père-Lachaise with its 'sugar-loaf' and crematorium; to the right, nearer us, the Mairie of the 10th arrondissement; beyond St. Vincent-de-Paul, the campanili of St. Ambroise, the Colonne de Juillet, and the dome of St. Paul's; in front, the Chapelle des Arts et Métiers; more remote, still to the right, the dome of La Salpêtrière; St. Gervais, the Hôtel de Ville, Notre-Dame, the Tour St. Jacques, St. Etienne-du-Mont, and the Panthéon; next, St. Eustache and the Halles Centrales, with the domes of the Sorbonne, the Val-de-Grace, and the Observatory; nearer, the twin towers of St. Sulpice, the tower of St. Germain-des-Prés, and the Louvre; in the distance, the tower of Montrouge; then comparatively near, to the right, the imposing Opera House, above which rise the spires of Ste. Clotilde; to the left, the Vendôme Column; again to the right, the dome of the church of the Assumption, the gilded cupola of the Invalides, and the Eiffel Tower (3 M. away); nearer, to the right, the campanile of La Trinité, and the Madeleine; then the dome of St. Augustin, the towers of the Trocadéro, the Arc de Triomphe de l'Etoile, and the fort of Mont Valérien. On the horizon rise the hills of Châtillon, Clamart, and Meudon.

In front of the basilica stands a *Statue of the Chevalier de La Barre*, who was burned alive in 1766, at the age of nineteen, for 'impiety'. The sculptor was Armand Bloch (1906).

To the W. of the church is a very large *Reservoir* (2,420,000 gal.) with three stories. The water in the first story is pumped up from another reservoir at the foot of the hill, whither it is brought from Bercy. The upper stories are destined for spring-water. Visitors apply to the keeper, to the left. — Behind the reservoir lies the old church of *St. Pierre-de-Montmartre*, a relic of a Benedictine monastery founded in 1147 by Louis VI, and now undergoing restoration The entrance is in Rue du Mont-Cenis (Pl. B, 20).

To the right of the church is a Mount Calvary, from the old convent of Mont Valérien (adm. 25 c.). — In front of the reservoir, Rue St Eleuthère 3, to the left of the cable-tramway station, is the *Panorama du Sacré-Coeur* (Ancient Jerusalem, the Crucifixion), by O. Pichat (50 c.), and on the other side of the Sacré-Cœur, Rue Lamarck 18, is the *Diorama of Rome* (adm. 50 c.). — In the garden of the *Moulin de la Galette* (p. 42) are two of the mediæval windmills for which Montmartre was famous, both in good preservation.

At the foot of the Butte, to the N., at some little distance from the Sacré-Cœur, in the Place Ste. Euphrasie (Pl. B, 19), are the church of *Notre-Dame-de-Clignancourt* (1859-63) and the handsome *Mairie of the 18th Arrondissement* (Butte-Montmartre), in the Renaissance style (1888-92).

Descending once more to the Boulevards Extérieurs, we follow them to the W. for about 3/4 M., to the Cemetery of Montmartre. At the end of the Boul. de Rochechouart is the little *Cirque Medrano* (p. 43), at the corner of the Rue des Martyrs, on the right of which, in the Impasse Gill, is seen the bust in stone of *André Gill* (d. 1883), the caricaturist, by Mme. Montorgueil. The Boul. de Rochechouart is continued westwards by the **Boulevard de Clichy.** The Passage de l'Elysée-des-Beaux-Arts (Pl. B, 20), leading out of it on the right (No. 22), contains a *Chapel*, with a large altar-piece

(St. Pierre Fourier teaching children) by Pères Sieffert and Rousseau (apply before 9 a.m.; fee). This ancient chapel is now the crypt of the handsome new *Church of St. John the Evangelist*, by Bodeau, entered from the Place des Abbesses. In the Place is a bronze figure of a Lion roaring, by *Cordier*. — Farther on in the Boul. de Clichy are the *Place Blanche* (Métro Stat.) and the *Moulin Rouge* (p. 41).

The short *Avenue Rachel* leads to the right (N.) to the cemetery. This approach was lowered in 1888, when the *Viaduc Caulaincourt* was carried over the cemetery, uniting the Rue Caulaincourt, to the N. of the Butte Montmartre, with the Boul. de Clichy.

The ***Cemetery of Montmartre,** or *Cimetière du Nord* (Pl. B, 17), the second burial-ground of Paris, though inferior to Père-Lachaise, is also worthy of a visit. Hours of adm., see p. 243.

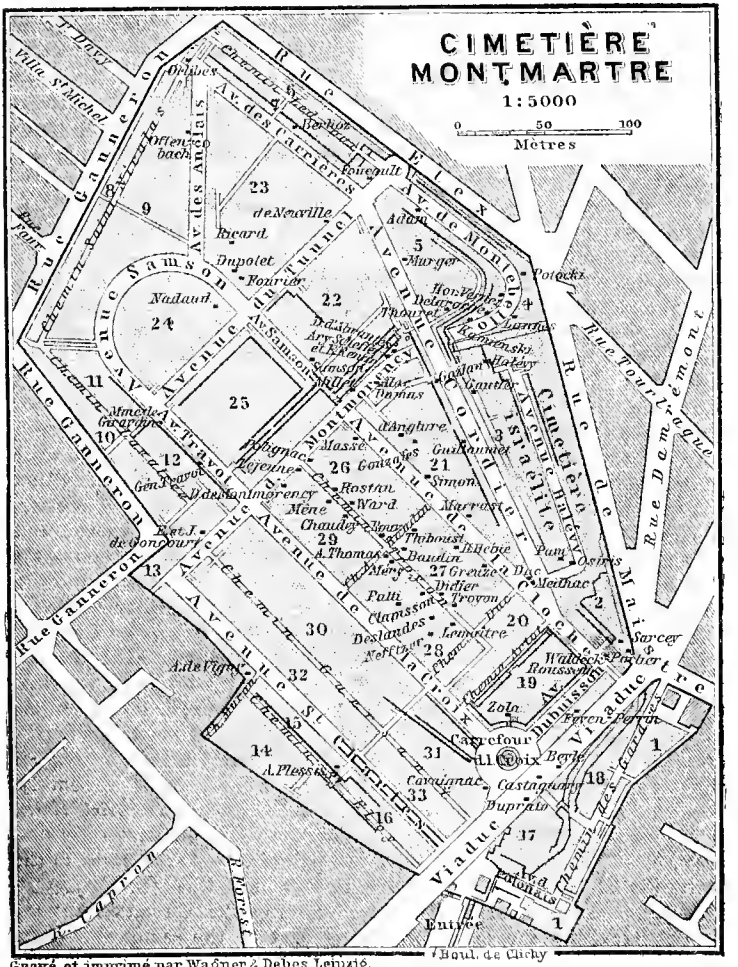
We follow the main avenue in a straight direction to the Carrefour de la Croix, a circular space with a column surmounted by a funeral urn, below which are interred the victims of the 'coup d'état' of 1852. To the left of the Carrefour lies the vault of the *Cavaignac Family*, to which belonged the author *Godefroy* (d. 1845), the general *Eugène* (d. 1857), president of the republic in 1848, and the statesman *Godefroy* (d. 1905). The bronze recumbent figure of the first is by Rude. To the right, under the viaduct: *J. Duprato* (d. 1892), composer, bronze medallion by J. Thomas; *Castagnary* (d. 1888), the author, bronze bust by Rodin; *Beyle* (Stendhal; d. 1842), author, medallion after David d'Angers. On the N. side of the Carrefour is the conspicuous tomb of *Emile Zola* (d. 1902; comp. p. 285), the novelist, with a monument by R. Meunier and A. Charpentier.

The Avenue Dubuisson leads hence to the right. On the right: *Feyen-Perrin* (d. 1888), painter, with a bronze bust and a statue of a fisher-girl strewing flowers, by Guilbert. Under the viaduct, *Jean Gérôme* (d. 1891) and *J. L. Gérôme* (d. 1904), with a statue of Grief by the latter. Opposite the end of the avenue, *Waldeck-Rousseau* (d. 1904), the statesman. By the wall at the end, *Ad. Porlier* (d. 1890), with a bronze statue of a woman strewing flowers, by L. Morice. Near by is the grave of *Francisque Sarcey*, the dramatic critic (d. 1899). — We next pass the Avenue de la Cloche, to which we shall return presently (p. 218), noticing only the monument of *Meilhac* (d. 1897), the dramatist, at the corner, by Bartholomé.

The Jewish Cemetery is a little farther on, to the right of the Avenue Cordier. To the left, near the entrance, *Pam Family*, with a caryatid by Bartholomé (1904); *Daniel Osiris* (d. 1907; p. 374), with a colossal statue of Moses, after Michael Angelo, by A. Mercié. — Farther on in the Avenue Cordier, on the left, *Gust. Guillaumet* (d. 1887), the painter of Oriental subjects; the titles of his pictures are inscribed on the monument, which is adorned with a statue of an African woman and a bronze medallion by Barrias. To the right,

Théoph. Gautier, the writer (d. 1872), with a statue of Poetry, by Godebski, and the following inscription among others: —

'L'oiseau s'en va, la feuille tombe, Petit oiseau, viens sur ma tombe
L'amour s'éteint, car c'est l'hiver; Chanter quand l'arbre sera vert'.



Above, on the right, *Halévy*, the composer (d. 1862), with a statue by Duret. To the left, *Gozlan* (d. 1866), the writer. — We mount the steps in front and find ourselves in the Avenue Monte-

BELLO, which bears round to the right, one of the most interesting in the cemetery. To the left, *Miecislas Kamienski*, a Polish volunteer who fell at Magenta in 1859, with recumbent bronze figure by Franceschi. Almost directly behind, *J. J. Henner* (d. 1905), the painter. *Paul Delaroche* (d. 1856), the painter. Farther on (right), *Admiral de Rigny* (d. 1835); *Marshal Lannes* (d. 1809), Duc de Montebello; (left), *Horace Vernet* (d. 1863), the painter, a marble sarcophagus; (right) the *Counts Potocki*, who died (1863, 1866) in exile; (left) *Ad. Adam* (d. 1856), the composer, bronze bust. About 50 paces along the Avenue des Carrières, on the right, is the tomb of *Hector Berlioz* (d. 1869), the composer, with a medallion by Godebski.

In the AVENUE DU TUNNEL, to the right, *Léon Foucault* (d. 1868), the natural philosopher (p. 235). Behind it, *J. Garcin*, (d. 1896), musician. A little farther on, *A. de Neuville* (d. 1885), battle-painter, with a bust of the deceased and a figure of France, by Fr. de St. Vidal.

We retrace our steps for a few yards and turn to the right into the AVENUE CORDIER again. Left, *Henri Murger* (d. 1861), author of the 'Vie de Bohème', with a statue of Youth by Millet. — In a small alley, *Louise Thouret* (d. 1858), with recumbent figure in marble by Cavelier.

We now ascend by the grave of Gozlan (p. 217) and proceed towards the right to the AVENUE DE MONTMORENCY. Right: *Duchesse d'Abrantès* (d. 1838), wife of Marshal Junot, and their son; medallion by David d'Angers. Adjacent, *Ary Scheffer* (d. 1858), the painter, a chapel in which also rests *Ernest Renan* (d. 1892), author and critic, Scheffer's nephew. In the centre, *Alexandre Dumas the Younger* (d. 1895), with recumbent statue by St. Marceaux, under a canopy. To the right, *Aimé Millet* (d. 1891), the sculptor.

We here turn to the left and follow the AVENUE DE LA CLOCHE. On the right: *Victor Massé* (d. 1884), composer, with bronze ornamentation. To the left: *De Braux d'Anglure* (d. 1849), a bust and bas-relief in bronze. Farther on, *Jules Simon* (d. 1896), philosopher and statesman. Then, a little to the side, *E. Gonzalès* (d. 1887), the writer. In the avenue (left), *Armand Marrast* (d. 1852), member of the government of 1848 and president of the National Assembly. On the right, in the second row of graves, reposes *Heinrich Heine* (d. 1856), the poet, monument and bust, by Hasselriis. In the first row, close by, *Greuze* (d. 1805), the painter. — Farther on, to the left, *Viollet-le-Duc* (d. 1879), architect, and Meilhac (p. 216).

Opposite is the Chemin Duc, crossing the CHEMIN TROYON, which traverses the most interesting part of the cemetery. Left: *Frédéric Lemaître* (d. 1876), the actor, with bronze bust by Granet; right: *Troyon* (d. 1865), the painter; *Aglaë Didier* (d. 1863), writer. — Among the trees, to the left: *R. Deslandes* (d. 1890), dramatist, bust by Guilbert; *Nefftzer* (d. 1876), founder of 'Le Temps', with a bronze statue of Grief, by Bartholdi. Farther on, *Carlotta*

Patti (d. 1889), singer, medallion by Lormier. — In the main walk, left: *Clapisson* (d. 1866), composer; *H. Storks* (d. 1866), recorder of Cambridge, marble monument, with medallion. *Ambroise Thomas* (d. 1896), composer; *Méry* (d. 1866), author, with a statue of Poetry, in bronze, by L. Durand. — In the Chemin Baudin, to the right, *Baudin*, 'mort en défendant le droit et la loi, le 3 déc. 1851: ses concitoyens, 1872'; a handsome recumbent figure in bronze, by Millet (the remains are now in the Panthéon). At the end, *Thiboust* (d. 1867), the dramatist, marble relief by Mathieu-Meusnier. A little to the right, *Martin Bernard* (d. 1883), 'representative of the people', medallion by Mathieu-Meusnier. — To the right of the Chemin Troyon: *Rouvière* (d. 1865), actor; medallion and bas-relief by Préault, representing the deceased as Hamlet. Left, *Chaudey* (d. 1871), editor of the 'Siècle', shot by the Communards; an expressive medallion by Renaudot, with a quotation from the journal. Near by, *Dr. Charcot* (d. 1893). Right, *Ward Family*, with a large Christ in bronze. Left, *Mêne* (d. 1879), sculptor. Right: *Rostan* (d. 1866), professor of medicine; marble figure in high-relief, by Schrœder. *Larmoyer*, also in high-relief. Left, *Marc-Lejeune*, a chapel, surmounted by a sarcophagus with four symbolical statues. Behind, *Duchesse de Montmorency-Luxembourg* (d. 1829), a large obelisk. Right, *Polignac* (d. 1863), artillery-officer, a large and rich chapel.

Those whom time permits may descend to the Avenue Samson by the flight of steps a little farther on. Right: *Samson* (d. 1871), actor, bronze bust by Crauk. Farther on, beyond the Avenue du Tunnel, to the left, *Gustave Nadaud* (d. 1893), the lyrist; to the right, *Charles Fourier* (see below). Then, in the 3rd row, *Dupotet de Sennevoy*, 'chef de l'école magnétique moderne', with a fine marble bust by Bracony and bronze ornamentations. Adjacent, to the left, *Gustave Ricard* (d. 1873), painter, with a marble bust by Ferru.

The Avenue Samson bears to the left, and leads back to the Carrefour de la Croix, near the entrance.

At the end of the Avenue des Anglais, the first diverging to the right from the Avenue Samson, are the remains of the composers *Offenbach* (d. 1880), under a rich monument of porphyry with a bronze bust, lyre, and palm, and *Léo Delibes* (d. 1891), with a medallion by Chaplain.

Farther on in the Avenue Samson, to the right, *Ducange* (d. 1833), the author. In the Avenue Travot, to the right, *Delphine Gay* (d. 1855), the wife of Emile de Girardin, founder of the 'Figaro'; *General Travot* (d. 1830), marble bust by Dantan. — Then, in the Avenue Montmorency on the right, the brothers *Edmond* and *Jules de Goncourt* (d. 1870 and 1896), sarcophagus with medallions. — In the Avenue St. Charles, to the right (2nd row), *Alfred de Vigny* (d. 1863), the poet, and farther on (5th row), *Alphonsine Plessis* (d. 1847), the 'Dame aux camélias' of Alex. Dumas the Younger.

From the cemetery we return to the Boul. de Clichy. Following it to the right we pass a bronze statue (by E. Derré, 1899) of *Charles Fourier* (1772-1837), the founder of Fourierism, the object of which was the establishment of socialistic communities ('phalanstères') in which capital, labour, and talent should combine for the common good. To the right, at the beginning of the Rue Caulaincourt, is the *Hippodrome* (p. 43; restaurant, p. 21).

In the **Place de Clichy** (Pl. B, 17; Métro Stat.) rises the *Monument of Moncey*, erected in 1869. This colossal group in bronze, by *Doublemard*, 19 ft. in height, on a pedestal 26 ft. high, adorned with bas-reliefs, represents Marshal Moncey defending Paris, with a dying soldier beside him, in reference to the fact that the marshal distinguished himself in the defence of the capital in 1814.

Opposite the monument of Moncey the *Avenue de Clichy* (with the *Taverne de Paris*, p. 24) ascends to the N., and farther on bends to the left, while the *Avenue de St. Ouen* turns a little to the right. To the left of the latter is the little *Square des Epinettes* (Pl. B, 16), with monuments to *Marie Deraismes* (d. 1828-94), who championed the emancipation of women, by E. Barrias, and to *Jean Leclaire* (1801-72), by Dalou and Formigé. Leclaire, a large manufacturer of paints, was the first to introduce the 'profit-sharing' system with his workmen, in the interest of whose health he eliminated the poisonous white lead from his preparations and substituted zinc-white. — **Clichy** (39,521 inhab.) and **St. Ouen** (35,436 inhab.) are uninteresting. The château of St. Ouen, where Louis XVIII signed his famous declaration of 2nd May, 1814, no longer exists, being replaced by a modern pavilion, and the park is now a *Racecourse*.

A little beyond the Place de Clichy, to the left of the Rue de Clichy, is the *Square Berlioz* (formerly Square Vintimille; Pl. B, 17), with a bronze *Statue of Berlioz* (1803-1869), by Alf. Lenoir.

The *Boulevard des Batignolles* prolongs the Boul de Clichy to the W. At its intersection with the Rue de Rome (Métro Stat.) stands the *Collège Chaptal* (Pl. B, 14, 15), a handsome building in stone and coloured bricks, erected in 1866-72 by Train. Farther on begin the *Avenue de Villiers* (Pl. B, 15; Métro Stat., Appx., pp. 30, 32) and the *Boulevard de Courcelles* (leading to the Parc Monceau, p. 222). A statue (by Rodin) to *Henry Becque* (1837-99), the dramatist, is to be erected at their junction.

9. Western Quarters, to the N. of the Champs-Elysées.

Métropolitain Stations (Lines 3 & 2 N), see Appendix, pp. 32, 30.

The **Boulevard Haussmann** (Pl. B, 18, 15; *II*), the prolongation of which on the E., from the Rue Taitbout to the Rue Drouot (about 300 yds.), will eventually connect it with the Grands Boulevards, is one of the imposing modern thoroughfares of Paris. In conjunction with the Avenue de Friedland (p. 76), by which it is continued to the (1¾ M.) Arc de Triomphe de l'Etoile, it forms a noble street about 2 M. in length, and is the most direct route from the north-central part of the city to the Bois de Boulogne. It owes its name to Baron Haussmann (p. xxvii).

The Chapelle Expiatoire (Pl. B, 18; *II*), in a square on the left, by the Rue Pasquier, was erected in 1820-26, from designs by *Percier* and *Fontaine*, to the memory of Louis XVI and Marie Antoinette, on the site of the old cemetery of the Madeleine, where their remains lay from 1793 to 1815, when they were removed to the royal vault at St. Denis. The Swiss guards massacred on August 10th were also buried there.

The chapel (adm. daily 12-4 and frequently at other hours; fee to the keeper) contains two groups in marble. That on the right, by *Bosio*, represents Louis XVI and an angel who addresses him with the words, '*Fils de St. Louis, montez au ciel!*' Below is inscribed the king's will. The group on the left, by *Cortot*, represents the Queen supported by Religion, a figure which bears the features of Madame Elizabeth, the king's sister, who was guillotined on 12th May, 1794. Inscribed on the monument is the last letter addressed by the queen to her sister-in-law (comp. p. 184). — Over the portal is an allegorical relief by *Lemaire*, referring to the removal of the ashes to St. Denis.

Farther on the Boul. Haussmann intersects the Boulevard Malesherbes, from which the *Avenue de Messine* diverges on the right to the S. entrance of the Parc Monceau (p. 222). The *Statue of Shakespeare*, in bronze, by Paul Fournier, erected at this point in 1888, was presented to the city of Paris by Mr. W. Knighton.

The **Boulevard Malesherbes** (Pl. R, B, 18; *II*; B, 15) is another imposing street, extending from the Madeleine to the fortifications ($1^3/_4$ M.). — To the right in this boulevard rises the church of —

St. Augustin (Pl. B, 15), built by *Baltard* in 1860-68, in a modernized Romanesque style. The building is in the form of an irregular triangle, towards the base of which rises a dome 80 ft. in diameter and 165 ft. in height, crowned with an elegant lantern and flanked with four dome-covered turrets. The portal consists of three arches surmounted by a kind of gallery containing statues of Christ and the Apostles, by *Jouffroy*, above which are a rose-window and a triangular pediment. On the pillars are statues of prophets and doctors of the church, also by *Jouffroy*.

Interior. The church has no aisles, properly so called. The nave preserves its width the whole way back, while the increasing width of the triangle is filled with chapels increasing in depth as they approach the choir. Above are galleries, which are continued under the dome. The nave is covered with a flat ceiling, borne by arcades of open iron-work, and the columns terminate in figures of angels. The high-altar, standing beneath a sumptuous canopy, is placed above a crypt, which also runs under the nave. The very short transepts terminate in chapels. In the nave are two paintings by *D. Maillart:* Baptism of St. Augustine (on the left), Death of St. Monica (on the right). The mural paintings are by *Signol* (in the cupola), *Bouguereau*, and *Brisset;* the stained glass by *Maréchal* and *Lavergne*.

In front of the church is a graceful *Monument to Joan of Arc* by Paul Dubois, a replica of that at Rheims; the inscriptions on the pedestal are in the old-French of the period. In the adjacent square, a bronze group by *Mombur*, representing 'A Rescue'.

About 500 yds. farther on the short *Avenue Vélasquez*, on the left of the Boul. Malesherbes, leads to the E. entrance of the Parc Monceau (p. 222). — At No. 7 Avenue Vélasquez is the **Musée Cernuschi** (Pl. B, 15), bequeathed in 1897 along with the house containing it to the city of Paris by M. H. Cernuschi. The museum (open daily, except Mon., 10-4 or 5) consists of a valuable collection of Chinese and Japanese works of art, of inferior merit to that in the Musée Guimet (p. 227), but interesting on account of the bronzes (upwards of 2400). Keeper, *M. J. R. d'Ardenne de Tizac*. No catalogue.

First Floor, to which we ascend by the staircase to the left, leaving sticks and umbrellas. *Rooms I-III.* Furniture, kakemonos, a large bronze vase, figures in earthenware, vases of Bizen pottery (imitating bronze), and porcelain; picture-books, small objects in ivory, bric-à-brac, masks. — *Room IV.* In the middle is a seated figure of the Buddha of Meguro, 14 ft. high, from near Tokio. In front, an enamelled perfume-burner and a desk-case with artistic sword-guards. On the window-side are three statues of Buddha and a large perfume-burner in the form of a dragon. Round three sides of the room, on stands, are fine Chinese and Japanese bronzes, some of great antiqnity, especially those on the right wall. The smaller bronzes are in the glass-cases of the gallery. On the rear wall is a beautifully carved wooden balustrade, perhaps of the School of Zingoro. — *Rooms V-VI.* Porcelain. Bronzes. — A side-staircase descends to the Ground Floor, where two rooms contain Chinese and Japanese porcelain and stoneware.

The ***Parc Monceau,** or *Parc de Monceau* (Pl. B, 15), enclosed by a very handsome railing, has four entrances, the chief of which is in the Boul. de Courcelles *(Métro Stat.)*, where a small rotunda, also called the Pavillon de Chartres, has been placed.

The park owes its name to a property bought in 1778 by Philippe d'Orléans, surnamed Egalité, father of Louis Philippe, under whose directions it was laid out by *Carmontel* as a garden. It soon became one of the most fashionable resorts of the 'bean monde'; balls, plays, and fêtes of the most brilliant description were celebrated here. It is now a small park, tastefully laid out by *Alphand* (p. xxvii) in the English style.

The park retains a few relics of its old attractions, such as the *Naumachie*, an oval piece of water, flanked with a semicircular Corinthian colonnade, and now adorned with a bronze statue of Hylas, by Morice (1880). Not far off is a *Monument to Guy de Maupassant* (1850-93), the author, with a figure of a woman reading at his feet, by Verlet. Near the Musée Cernuschi is a *Monument to Ed. Pailleron* (1854-99), the dramatist, with a bust and the figure of an actress, by L. Bernstamm (1906). To the right of the Avenue Van Dyck, near a bubbling spring, is the tasteful marble monument of *Ambroise Thomas* (1811-66), by Falguière; the composer is seated on a rock, Mignon offering him flowers. In the transverse avenue on the right stands the marble *Monument of Gounod* (1818-93), by Mercié (1903); on a lofty pedestal is a bust of the composer, while grouped around are figures of Marguerite, Juliette, Sappho, and a genius discoursing music. Among the other sculptures with which the park is embellished are the Young Faun, by *F. Charpentier;* the Abandoned, by *V. Cornu;* to the right of the main walk, Boy playing with marbles, by *Lenoir;* to the left, the Snake-Charmer, by *B. de la Vingtrie;* Wounded lioness, by *Valton;* farther on, to the right, Wounded Cupid, by *Mabille;* to the left, the Sower, by *Chapu;* to the right, the Mower, by *Gumery;* behind, the Reaper, by *Gaudez.* Not far off is a *Monument to Chopin* (1810-49), with relief-portrait of the composer and figures of Harmony and Night, by J. Froment-Meurice (1906).

From the railings of the Parc Monceau facing the Avenue Van Dyck and the *Avenue Hoche* (Pl. B, 12) we observe the gilded domes of the Russian Church (Pl. B, 12), in the Rue Daru. This church was built in 1859-61 in the Byzantine-Muscovite style, from a design by *Kouzmine*, and is in the form of a Greek cross. The church is open daily from 9 to 4 or 5

(fee), except during service on Sun. and Wed. (11-12). The interior consists of a vestibule, a nave, and a sanctuary closed by an 'Ikonostasis' adorned with paintings of Christ, the Virgin, and several Russian saints, by the brothers *Sorokine* and by *Bronnikoff*. The rest of the church is adorned with paintings of Scriptural subjects by the same artists and of prophets by *Vassilieff*. — The Avenue Hoche ends at the *Place de l'Etoile* (p. 75).

The **Batignolles** qnarter, to the N. of the Parc Monceau, which was incorporated with Paris in 1860, is a favourite residence for artists, and contains many handsome and tasteful private residences. The traveller will find it worth while to inspect the *Rue Prony* (Pl. B, 15, 11), opposite the principal entrance to the park, and several of the side-streets such as the *Rues Fortuny* and *Montchanin*, and lastly the *Avenue de Villiers* and part of the Boul. Malesherbes. In the *Place Malesherbes* (Pl. B, 14) is a handsome mansion in the style of the 16th century. In the gardens flanking the avenne are bronze figures of the Genius of Music, by Bailly, and the Grief of Orpheus, by Verlet. Farther on is a bronze *Statue of Alexandre Dumas the Elder* (1802-1870), designed by Gustave Doré; the group in front represents Reading and behind is a Musketeer. Opposite rises the fine *Monument of Alexandre Dumas the Younger* (1824-95), by R. de Saint-Marceaux (1906); around the pedestal are symbolic figures, including the 'Dame aux camélias'. The Place Malesherbes is to be further embellished with a statue of General Dumas (1762-1807), by A. Moncel, and will then be called Place des Trois-Dumas.

In the neighbouring Rne de Tocqueville is the *Ecole des Hautes Etudes Commerciales*, in front of which is a small square with a bronze statue, by Moncel, of *Alain Chartier* (1383-1449), the poet.

No. 145 in the Bonlevard Malesherbes is the *Lycée Carnot* (Pl. B, 11, 14), formerly the Ecole Monge. Farther to the N. is the **Place Wagram** (Pl. 11), embellished with a bronze statue, by F. de St-Vidal, of *A. de Neuville* (1835-1885), the military painter. The Place is situated above the Chemin de Fer de Ceinture, not far from the station of Courcelles-Ceinture (Pl. B, 11). Close by is a monument (bust and reliefs) to *Eugène Flachat* (1802-73), the first French engineer to introduce metal in the construction of buildings, executed hy A. Boucher.

To the E., near the station of Batignolles (Appx., p. 45), is the *Square des Batignolles* (Pl. B, 14), one of the largest in Paris, but not otherwise interesting. It has two fountains and bronze figures of Circe, by *Michel*, the Gladiator, by *Ferrary*, etc.

The Avenue de la Grande-Armée (Pl. B, 9; *Métropolitain Stat.*, see Appx., p. 30), in a direct line with the Avenue des Champs-Elysées on the E., leads to Neuilly.

Neuilly, a suburb with 37,493 inhab., the N. portion of which was occupied prior to its destruction by the mob in 1848 by the château and park of Louis Philippe, is now covered with numerous tasteful villas. — The Fair of Neuilly, from about mid-June to mid-July, is very characteristic and attracts large crowds from Paris.

Immedfately beyond the fortifications is the *Porte Maillot* (Pl. B, 9; terminus of Line 1 of the Métro), the N.E. entrance to the Bois de Boulogne. A monument to *Alfred de Musset*, the poet

(1810-57), by P. Granet, was erected here in 1906. — To the right is the **Chapel of St. Ferdinand** (Pl. B, 9), a mausoleum in the Byzantine style, erected on the spot where Ferdinand, Duke of Orleans, the eldest son of Louis Philippe and father of the Comte de Paris, breathed his last in 1842, in consequence of a fall from his carriage. Admission daily; visitors ring at No. 13, nearly opposite the chapel (fee). Over the high-altar is a Descent from the Cross, in marble, by *Triqueti*. To the left is the Monument of the Duke, also by *Triqueti*, from a design by *Ary Scheffer*, with an angel by the prince's sister, *Marie d'Orléans* (d. 1839). The stained-glass windows were designed by *Ingres*. — At the Rond-Point de la Révolte, near the Porte des Ternes (Pl. B, 9), a monument by Bartholdi (1905) commemorates the *Balloonists of the Siege of 1871*.

Neuilly is traversed by the broad *Avenue de Neuilly* (Pl. B, 6, 2), the W. continuation of the Avenue de la Grande-Armée. — At the Rond-Point d'Inkermann are the Romanesque *Church of St. Pierre* (Pl. B, 5), and a bronze *Statue of Perronet* (1708-94), builder of the Pont de Neuilly, Pont de la Concorde, etc., executed by Gaudez. In the Avenue du Roule, opposite the church, is a *Statue of Joan of Arc*, by Péchiné. Close by is a *Mairie* (Pl. B, 5), built in 1882-85 by *André* in the Renaissance style. In the garden at the back is a bronze statue, by Gaudez, of *Parmentier* (1737-1813), who made his first experiments in the cultivation of the potato at Neuilly.

From Neuilly a handsome *Bridge* (1766-1772) crosses the Seine to the N.E., 2 M. from the Arc de Triomphe (p. 75). On the opposite side of the river, to the right, is *Courbevoie* (p. 340), and to the left is *Puteaux* (p. 340), which are connected by another avenue, 1/2 M. in length, continuing those above mentioned as far as the Monument de la Défense (p. 340).

10. Western Quarters, to the S. of the Champs-Elysées.

Métropolitain Stations (Lines 1 and 2 S) see Appx., pp. 29, 31. — The Tramways from the Hôtel de Ville to Passy (*T J*), to St. Cloud, Sèvres, and Versailles (*T A B*), and from the Rue Taitbout to La Muette (*T N* and *T A G*) may be used, and Steamboats also are convenient.

At the S.W. corner of the Place de la Concorde (p. 65) begins the *Cours-la-Reine* (Pl. R, 15, 12; *II, I*), a promenade formed by Marie de Médicis in 1616, and constituting with the *Quai de la Conférence* a single broad avenue. The quay derives its name from an old gate through which the Spanish ambassadors entered Paris in 1660, to confer with Mazarin on the betrothal of the Infanta Maria Theresa with Louis XIV. — To the right are the *Petit Palais* (p. 71) and the *Grand Palais* (p. 74); to the left, opposite the former, is a Monument to *Armand Silvestre* (1837-1901), the novelist, with a bust and a group of the Graces, by A. Mercié (1906).

The ***Pont Alexandre Trois** (Pl. R, 15, *II*; at the end of the Avenue Alexandre-Trois), leading to the Esplanade des Invalides (p. 302), is the largest and handsomest bridge in Paris. The foundation-stone was laid by the Czar Nicholas II. in 1896, and the bridge was completed in 1900, by *Résal* and *Alby*, the engineers, and *Cassien-Bernard* and *Cousin*, the architects. The bridge consists of a single flat steel arch 352 ft. in length, and 130 ft. in width. At each

end is a massive pylon, 75 ft. high, surmounted by gilded groups of Pegasi led by Fame, by *Frémiet* (right bank) and *Granet* and *Steiner* (left bank); these are flanked by groups representing France at different epochs of history, by *Lenoir* and *Michel* (right bank), *Coutan* and *Marqueste* (left bank), and by lions led by children (*Gardet*, right bank; *Dalou*, left bank). The allegorical groups in the centre of the arch are by *Récipon;* on the downstream side are the arms of Paris; on the other those of St. Petersburg.

Farther on is the *Pont des Invalides* (Pl. R, 14, 15; *II*), dating from 1827-29 (restored in 1854-55), and adorned with Victories by Diéboldt and Villain.

To the right, at the corner of the Cours-la-Reine and the Rue Bayard, is the little Renaissance palace known as the ***Maison de François Premier** (Pl. R, 15; *II*), now private property. Francis I. caused this building to be erected at Moret, near Fontainebleau, in 1527, for the reception of Diane de Poitiers or, according to others, for his sister Margaret of Navarre, and in 1826 it was transferred to its present site. The style of the façade recalls that of contemporary buildings in Venice. On the groundfloor are three large arched windows, to which the three square-headed windows of the upper floor correspond. The ornamentation on the pilasters between the windows and at the corners, and the frieze of genii and medallions are singularly rich and elegant. In the centre of the frieze appear the arms of France and Navarre. The back is also worthy of inspection, but the sides have been modernized. — In the adjoining Rue Bayard, No. 17, is the *Scottish Presbyterian Church* (p. 57).

To the N. of the Conrs-la-Reine is the *Rue Jean-Goujon* which attained a melancholy celebrity in May, 1897, owing to a terrible fire at a charity bazaar, in which 132 persons perished. A memorial chapel, called **Notre Dame-de-Consolation** (Pl. R, 12; *I*), has been built in the Louis XVI style, from Guilbert's designs, on the site of the disaster (open 2-4 or 5 except Mon. and the first Frid. in each month). The fine diorama in the dome is painted by *A. Maignan;* the sculptnres are by *Daillion*, *Hiolin*, *Franceschi*, *Moses Ezekiel*, etc. Bas-reliefs in old silver adorn the Stations of the Cross. There is a monnment to the Duchesse d'Alençon. — Close to the entrance of the Rue Jean-Goujon is an *Armenian Chapel* (Pl. R, 15; *II*), designed by A. Guilbert (1903-5) in the style of the temple of Akhtamar, the façade of which has an attractive loggia for the bells, resting upon two heraldic eagles. In the central rotunda are eight fine interlaced arches, supporting the octagonal tower. The pictorial decoration is by Paul Leroy, the painter of oriental subjects.

The **Pont de l'Alma** (Pl. R, 11, 12; *I*), at the end of the quay, was built in 1856 and named in memory of the Crimean campaign The buttresses are embellished with handsome figures of a zouave and a private of the line by *Diéboldt*, and an artilleryman and a chasseur by *Aug. Arnaud*. From the bridge the *Avenue Montaigne* leads to the N.W. to the Rond-Point des Champs-Elysées (p. 75).

The next quay, the *Quai Debilly*, which is called after the general of that name who fell at the battle of Jena, leads to the foot of the Trocadéro Park, passing on the right (No. 18) the *Manutention Mili-*

taire (victualling-office), formerly the Savonnerie (p. 333), and on the left the *Passerelle Debilly* or *de la Manutention*, a footbridge widened in 1903-5. We, however, follow the Avenue du Trocadéro on the right.

The ***Musée Galliéra**, or *Brignole-Galliéra* (Pl. R, 12; *I*), on the right of the Avenue du Trocadéro, is an imposing building in the Italian Renaissance style, by *Ginain*, erected by the munificence of the Duchess of Galliéra (d. 1888), who, however, subsequently bequeathed her valuable art-collections to the city of Genoa. The façade towards the avenue is embellished with statues of Sculpture, Architecture, and Painting, by *Cavelier*, *Thomas*, and *Chapu*. There are other sculptures at the sides: to the right, Pan, by *Becquet*, The Earth, by *A. Boucher;* to the left, Education of Bacchus, by *Perraud*, Patronage and the Future, by *Icard*. In front of the façade is the Fountain of April, by *Pierre Roche* (1906). — The entrance, which is in the Rue Pierre-Charron (No. 10), is preceded by a small square with a bronze group representing 'Wine', by *Holweck*. The museum contains the nucleus of a municipal art-collection, but is mainly devoted to temporary exhibitions of works of applied art (usually for sale). Open free daily, except Mon., 10-4 or 5. Curator, *M. Eugène Delard*.

The GALERIE DE LA COUR, which is entered from both sides of the vestibule, contains sculptures and models by *Demaille*, *Boisseau*, *Hugues*, *A. d'Houdain*, and *E. de Gaspary* (on the right) and by *Vital Cornu*, *Levasseur*, *Peyrol*, *Chatrousse*, *Lebatitut*, and *Pézieux* (on the left).

VESTIBULE. Marble statues: *Gilbert*, Daphnis and Chloe; *E. Fontaine*, Fascination; *Vital-Cornu*, A woman; *Ch. Perron*, Wreckage; *Bayard de la Vingtrie*, Pandora. To the right and left of the door, two large 'Beauvais' vases.

LARGE SALOON. This and the following rooms chiefly contain *Tapestries*. The best are the five tapestries of SS. Gervais and Protais, hung above the others. These were executed in the studios of the Louvre about 1650-1655, *i.e.* shortly before the establishment of the Gobelins (p. 332), and represent the flagellation of the saints, after Le Sueur; their execution, after S. Bourdon; the translation of their relics, their appearance to St. Ambrose, and the discovery of their relics, after Ph. de Champaigne. In the upper rows also are: Month of August, from the studios of the Faubourg St. Marcel (17th cent.), after Van Orley's 'Chasses de Maximilien' (see p. 399); Summer, or the Triumph of Ceres (Gobelins), after a painting by Mignard destroyed with the palace of St. Cloud (p. 346); Ulysses recognizing Achilles, after Coypel (Brussels; 1778). Below, from right to left: Achilles armed and consoled by Thetis, after Coypel (Brussels; ca. 1775); Gipsy camp, The Falconer, after Casanova (Beauvais; 1770 and 1774); Bivonac. Striking camp (Gobelins; 1763), after Audran; Snares of Marriage. Repast (Faubourg St. Marcel; ca. 1600); Swoon of Armida (Gobelins; 1739), after Coypel. — To the left, below, Summer, and a Pastoral Scene (Gobelins). — In the centre is a marble statue of Diana, by *A. Boucher*. — The glass-cases contain modern articles which are changed from time to time. Central Cases: porcelain and earthenware by *Chaplet*, *Carriès*, *Georges Jean*, and *Delaherche;* glass by *L. Tiffany;* pewter articles by *Baffier*, *Desbois*, *Charpentier*, and *Ledru;* chased silver casket by *Barré;* goblet (Woman and dog) and tray (Comparison) by *Vernier;* cameos (Cupid cold, Aurora) by *H. Allouard;* miniatures by *Granié*. Sculptures: *Moncel*, Fantasy; *Marioton*, Statuettes; *Pierre Roche*, Reliefs; *Dalou*, Bust of A. Renaud.

NEXT GALLERY. *Ancient Tapestry:* in the middle, Rape of Helen, after

Coypel (Brussels; 1775); to the right, The Endangered Slumber; left, Pan and Amymone, after Boucher (Gobelins). Below, modern works of art by *Carrès*, *Chaplet*, *Dammouse*, *Delaherche*, and others. Sculpture: *Chatrousse*, History recording the centenary of the Revolution; *E. Dumont*, Love tormenting the Soul; *Pézieux*, Oh Youth! Statuettes by *Savine*, *Levasseur*, and others. The glass-cases contain works of art by *Gaulard*, *Tonnelier*, *Madrassi*, *Ch. Rivaud* (rings), etc. At the end to the left, stained-glass windows by *Henri Carot*, etc.; at the end to the right, Autumn, a stained-glass window by *Rudnicki*. Works in pewter, by *Baffier*. Large vases of 'flammé' earthenware, by *Dalpayrat* and *Lesbros*. — The Small Rooms at the ends contain a *Tapestry:* March, from the studios of the Faubourg St. Marcel, and works of art by *Marioton*, *Bourgeot*, *Th. Rivière*, *Armand Point*, *Despret*, *Lemaire*, and others; and (in the 2nd room) vases and statuettes: *Charpentier*, Song; *Carlès*, Youth; *Rivière*, Salammbô.

Last Room, next the vestibule, varying exhibitions.

In the Place d'Iéna, to the W. of the museum, an *Equestrian Statue of Washington*, by Dan. French, was erected in 1900, at the cost of the women of America (comp. p. 230). Here also is the —

***Musée Guimet** (Pl. R, 12; *I*), a handsome edifice not devoid of originality, with a rotunda at the angle, surmounted by a colonnade and cupola. It contains the extensive and valuable collections presented to the state in 1886 by M. Em. Guimet of Lyons, consisting mainly of a *Museum of the Religions of India and Eastern Asia*, but including also a *Library* and collections of *Oriental Pottery* (comp. pp. 168, 221) and of *Antiquities*. — The museum is open daily, except Mon., from 12 to 5 (4 in winter), and is divided into the Boissière section and the Iéna section (from the streets on which they front). Only one section of the groundfloor and second floor is shown on any one day, but the whole first floor is open every day. The library (27,000 vols.) and the students' room are open daily 12-4 or 5, except on Sun. and Mon. Curator, *M. L. de Milloué*. Explanatory labels are attached to the cabinets, setting forth the general divisions, and in certain cases to the individual exhibits. Short illustrated catalogue (1905), 1 fr.; descriptive notice of the objects found at Antinoë, by Al. Gayet (1902). Sticks and umbrellas must be given up (no fee).

Ground Floor. Rotunna. In the centre is a Roman bust of Osiris, around which are busts from the Villa of Hadrian, near Rome. To the left, Gallo-Roman sepulchral altar (Nimes), etc. Paintings and studies by F. Régamey and L. Dumoulin.

Galerie d'Iéna, to the right: **Chinese Pottery*. — 1st Section: Development of the manufacture. Case 1. Celadon (the earliest specimens) from Nankin (15th cent.). Case 2. Chinese pottery and turquoise-blue enamels manufactnred at a high temperature. Case 3. 'Crackle' porcelain. Cases 4 & 5. Modern ware from Nankin and Canton. Case 6. Imitations of ancient porcelain. Flat cases to the left of the entrance: Chinese bottles found in Egyptian tombs of the 19-20th dynasties (9th cent. B. C.). By the wall, large lacquer screen representing a fête at the Summer Palace. — 2nd Section: Development of colonr. Case 7. Earthenware (wrongly styled 'boccaros'), Chinese white and ancient blue porcelains. Cases 8-13 (as we return). Blue, red, green, yellow, pink, and other varieties. Case 14, to the right, Chinese porcelain with European designs. Central case, ancient carved lacqner-work from Pekin; variously decorated china. — 3rd Section: Chronological collection from the Sung dynasty (960-1279) to modern times, the finest dating from the time of Khien-Long (1736-69; Case 17).

Galerie Boissière, to the left: **Japanese Pottery* and *Bronzes*, arranged according to artists and provinces. — 1st and 2nd Sections: Case 1B. Korean pottery; in the middle, *Bronze lantern from a temple, large lacquered porcelain vase. Case 2 (to the r. of the door), articles used in the ceremony of making and serving tea. The ritual of this ceremony dates from the 16th cent., and the various gestures and expressions may be used only over the tea. In the centre is the master of ceremonies (Chajin). Case 3. Seto. Case 4. Korea and Soma. Cases 5-9. Tokio, Owari, etc. — 3rd & 4th Sections: 'Dagaba' or bronze reliquary, of the 16th cent.; vases and kakemonos (paintings on silk). Cases A-N contain a collection of 'kogos', or incense-boxes. — 5th Section: Case 13. 'Banko' fayence by the artist Gonzaëmon. Cases 14 & 15. Province of Kaga. Case 16. 'Raku' fayence; large lacquered vase in fayence. — 6th Section: modern ware from Kioto; Bizen stoneware in imitation of bronze. — 7th Section: fayence made by amateurs; at the end, works by the potter Ninseï (17th cent.); bronze lamp similar to the one at the entrance.

The Court, reached by a door under the staircase, contains casts of the large door of a Buddhist temple at Sankhi.

The Galerie du Siam et du Cambodge, at the end of the court, is open only on Sundays, from the first Sun. in December to Easter Sunday, inclusive. The four rooms contain models of temples and palaces, etc., sandstone statues of Brahman deities, and a collection of Buddha-padas (footprints of Buddha).

First Floor. In the Rotunda is the *Library*. At the entrance are statues of Mondshu and Fughen, the two chief disciples of Buddha, upon a lion and an elephant; and two reliquaries. The *Paintings* in the Rotunda and following galleries, by Régamey, represent Oriental scenes, religious ceremonies, priests, etc.

The Salle des Parsis, to the left of the entrance to the Galerie d'Iéna, contains a group of Parsees with various implements used in the ceremony of the Yasna, and a model of the 'tower of silence', at Bombay, in which the Parsees, who are Zoroastrians, expose their dead to be devoured by vultures.

Galerie d'Iéna, to the right, as we face the staircase: **Religions of India and China.* — Room I. Vedic religion, Brahminism, and the modern Hindu religion (cult of Brahma, Vishnu, and Siva, the triad representing the creating, preserving, and destroying principles). Wood-carvings from chariots of Brahma; articles used in religious services; representations of temples. In the centre is a bronze figure of Lakshmi, the Indian Venus (16th cent.); to the left, a recumbent Vishnu. — Room II. Buddhism, the worship of Sakya-Mooni or Buddha, the 'perfect sage'. 1st Section: In the centre, bronze *Statuette of Siva. In Case 8, Ganessa, god of science, with four arms and an elephant's head. Cases 9-11. Statuettes, MSS., sacred books and paintings, articles used in worship. Case 12. Jainism, allied to Brahmanism. Case 13. Marionettes and ornaments from Java. — 2nd Section: to the left, Lamaism, or Tibetan Buddhism, in which spirits, demons, and magicians play a prominent part. Case 14. Mandala, or representation of the world in bronze-gilt. Cases 15 and 16. Statnettes: Jigsbyed, a god with ten heads, thirty-four arms, and sixteen legs, holding a woman with three eyes; Dakinis, goddesses of evil, with lions' heads and fiery hair. To the right, Religions of China. Case 17. Buddha in his three states: birth, penitence (fine bronze statnette, 18th cent.), and transfiguration; transformations and cult of Kouanyin, god of charity (admirable bronze-gilt statnette, 17th cent.). Case 18. *Drawing dating from 1081, illustrating the legend of the ogress Hariti. Case 20. Konanyin in his varions avatars: man, woman, devil, etc. Continnation of Cases 14-16. Religions of Tibet and Mongolia. Case 21. Statuette of the philosopher Lao-Tse, founder of Taoism, on a buffalo (16th cent.). Cases 22, 23. Inferior deities and spirits. Case 24. *Eleven boxwood statnettes (18th cent.), representing celestial deities; paintings on silk; Chinese coins, the most ancient, in the shape of bells, dating from a period prior to 2000 B.C. Case 25. Indian deities. Case 26. Taoism, or Chinese pantheistic idolatry; statuettes, MSS., coloured drawings, geomantic compasses (for soothsaying). Case 27. Confucianism,

the imperial religion in China, involving ancestor-worship. Central case. Reprodnction of the temple of Ava, which belonged to the high-priest of Mandalay (Burma). — Room III. **Salle de Jade* or Gem Room, with numerons articles of jade, a stone highly prized in China, many of which come from the imperial Summer Palace in Pekin. The highly ornate articles resembling croziers are mandarins' sceptres. Many other valuable objects. Case 29 (to the right on entering). Beautiful urns used in ancestor-worship.

Galeries sur Cour (*i.e.* looking on the court). *Indo-China Collections.* 1st Section: Cambodia (mixed Brahminism and Buddhism). — 2nd and 3rd Sections: Laos, Bnrma, Siam (pure Buddhism), Annam and Tonkin (mixture of Taoism and Buddhism). Statues, statuettes, MSS., books, musical instruments, fans, coins, etc. — 4th Section: Shamanism (witchcraft); Siberian Buddhism; and religion of the island of Amoy (marionettes for mystery-performances). — *Rotunda.* *Model of a temple in Amoy; religious scenes; marionette-theatre. — The second gallery *(Salle des Laques)* contains the end of the *Japanese Collection*, which begins in the Galerie Boissière: combs, comic statuettes, medicine-boxes, sabres and hilts, lacquered boxes, etc. — We now pass throngh the Galerie Boissière, in order to begin at the end next the staircase.

Galerie Boissière: **Religions of Japan.* — Room I. 1st and 2nd Sections: fine statuc of Ida-Ten, god of prayer and peace. Shintoism (to the left), the national religion, which has no idols bnt only symbols of the Supreme Being, and the temples of which are always closed; Buddhism, six different sects; statnes, statnettes, textile fabrics, priests' vestments; fine bronze statuettes, books, paintings; statuette of gilded wood (12th cent.; Case 5) and kakemonos (Case 7). At the end of the 2nd section are two statues of the god of travellers (one in hronze, the other in black wood) and two bronze vases, with representations of the death and ascension of Buddha. — Room II. Model of a **Mandara* or pantheon, with nineteen personages representing the principal Buddhas. The central group represents Dainiti, the highest perfection, and beings who have become 'buddhas', with the eye of wisdom in the centre of their foreheads; those to the right and left represent their transformation into beings whose end is the salvation of souls hy gentleness or hy violence. Aronnd are hrasiers, fonntains, gongs, statue of Sakya-Mooni dying. By the walls are seven large statues on pedestals and twelve figures in carved wood, representing the hours of the day and the signs of the Zodiac. — Room III. 1st Section: Japanese and Chinese legends. Curions and grotesque statuettes, often of admirable execution: Case 14, *Devil turned monk in his old age (note the broken horn); bell-bearer with long legs; fox as priest; in Case 15, the philosopher Tekiai breathing forth his soul; in Case 17, gods of good fortnne. — 2nd Section: bronze statue of Yiso, guardian deity of children; historical articles, very interesting statnettes; lion and lioness as guardians of a temple (13th cent.); wooden statue of a pilgrim (to the left). — Room IV. Chapel in gilded wood; statues of Amida, one of the immortal 'bnddhas'; weapons. In the centre, cnrious figure of the philosopher Dharma rising from his tomb. Behind, bronze statues (18th cent.) including the philosopher as beggar (the little flag in his mouth represents his sonl); men with long legs and arms. At the back, some fine large paintings.

Second Floor. The Rotunda, supported by caryatides, contains *Paintings* (titles given), by Régamey. *Collection of objects found in 1896-1903 during the excavations in the *Necropolis of Antinoë* or *Antinoupolis*, the town in Egypt founded by Hadrian on the spot where his favourite Antinous drowned himself. *Body of a Greek woman named Thaïs*, clothed in her gala-dress, with gold-embroidered shoes on her tiny feet; roses of Jericho, bouquet of immortelles, jar containing wine from Mike, and necklaces of real pearls found in Thaïs's sarcophagus. This Thaïs is not to be confounded with the celebrated hetaira of that name, who lived in the 4th cent. B.C. — Adjacent, *Body of the hermit Serapion*, clothed, with enormons iron rings ronnd his arms, legs, and waist, the last connected by a bar with the collar encircling his neck. To the right of the entrance, painted shroud with the life-size portrait of Thaïs holding a cross; in the case farther on, Christian

fabrics from Antinoë, and a well-preserved hermit's head; to the left, fragment of a veil from a sanctuary at Antinoë representing Bacchus and a goddess. Then a case containing the costume of a Roman female musician, and other articles of the Roman period. — Opposite Thaïs, on the other side of the rotunda, are two cases with articles found in Egyptian, Roman, Byzantine, and Coptic tombs at Antinoë: Case 9. *Mummy of Leukyone*, dating perhaps from the reign of Heliogabalus, of the type known as 'white mummies', *i.e.* not embalmed and not treated with bitumen. She is in a dress of greyish yellow and wears a woollen veil; gilded eyes have been inserted. On the right are an image or emblem of the cult of Isis found with the mummy; twelve Græco-Egyptian figurines; a small naos (cella); phallic collar composed of fifteen Isiac heads of Venus. On the left, clothed mummy of a Christian Byzantine lady.

Galerie d'Iéna: *Japanese Paintings*, drawings, albums, and engravings (chiefly 18th and 19th cent.), and some admirable sculpture. Then, *Graeco-Roman Antiquities:* Statuettes of Bacchus, Apollo, Juno, and Æsculapius; busts (fine Greek head by the window to the right; period of Pericles).

Galerie sur Cour (closed). Gallo-Roman bronze vases found at Vienne (France); gold ornaments; cut stones; Etruscan vases with black background; votive statuettes of bronze. Antiquities from Cappadocia. Curiosities from Korea. Ancient glass from Syria (Durighello Collection); Phœnician, Egyptian, Roman, Semitic, Byzantine, Græco-Syrian, and Arabian glass. — Turning back, we enter the —

Galerie Boissière: *Egyptian Antiquities.* Coffins with mummies; objects found in graves; reproductions of sepulchral paintings (ca. 2500 B.C., descriptions at the sides). Marble statue of Diana of Ephesus (copy executed in the 17th or 18th cent.); small bronzes; historical and sacrificial articles; Roman statue of Isis; articles of the toilet; huckles and mirrors; figurines (enamelled); Assyrian cylinders and engraved stones; at the end, Alexandrian deities, etc.

A little to the right of the Musée Guimet the Avenue d'Iéna passes the *Place des Etats-Unis* (Pl. R, 12; *I*), at the other end of which is a fine bronze *Group of Washington and Lafayette*, by Bartholdi, presented by several Americans in 1895 in commemoration of the aid of France in securing the independence of the United States. Thence the Rue Galilée leads to the left to the Avenue Kléber, not far from the Rue Boissière station of the Métropolitain.

The *Trocadéro (Pl. R, 8; *I*) is a height on the right bank of the Seine, opposite the Champ-de-Mars, bearing the name of one of the forts of Cadiz captured by the French in 1823. Napoleon I. contemplated the erection of a palace here for the king of Rome, but it was not until the Exhibition of 1867 that the site was levelled, the construction of the present edifice and the laying-out of the park being postponed until that of 1878.

The *Avenue du Trocadéro* ends at the top of the eminence, in the *Place du Trocadéro* (Pl. R, 8, 9, *I*; tramways and Métropolitain, see p. 224), behind the palace. This Place is the converging-point also of the *Avenue Kléber*, coming from the Arc de Triomphe de l'Etoile (p. 75), the *Avenue Malakoff*, coming from the Av. du Bois de Boulogne (p. 236), and the *Avenue Henri-Martin*, coming from the Bois itself (p. 236). A military band plays here on the third Wed. in June, July, August, and September. — The *Avenue d'Iéna*, on the other hand, leads from the Musée Guimet to the park in front of the palace.

The **Palais du Trocadéro** (Pl. R, 8; *I*) is a huge building in the Oriental style, designed by *Davioud* and *Bourdais*. The central portion consists of a circular edifice, 63 yds. in diameter and 180 ft. in height, flanked by two minarets 230 ft. high and two curved wings furnished with galleries, 220 yds. in length, the whole edifice thus presenting the appearance of an imposing crescent. The terrace in front of the central building is embellished with six figures in gilded bronze: Europe, by *Schoenewerk*, Asia by *Falguière*, Africa by *Delaplanche*, N. America by *Hiolle*, S. America by *A. Millet*, and Oceana by *Moreau*. Below the terrace gushes forth a large *Cascade, which descends to a huge basin surrounded by a bull, a horse, an elephant, and a rhinoceros in bronze, by *Caïn*, *Rouillard*, *Frémiet*, and *Jacquemart*. Under the arches flanking the cascade are allegorical figures of Water, by *Cavalier*, and Air, by *Thomas*. On a level with the spring of the dome is another gallery adorned with thirty statues representing the arts, sciences, and various industries. The dome itself is surmounted by a colossal statue of Fame, by *A. Mercié*.

The *Galleries* (café-buffet) and *Balconies* command an admirable view of Paris (best at sunset). Visitors may ascend by a lift (50 c., on Sun. 25 c.) to the top of the N.E. tower. Concerts are often given in the elaborately-decorated *Salle des Fêtes*, which contains an immense organ by Cavaillé-Coll and has seats for 6000 persons (adm. at other times by order from the secretary of the Beaux-Arts, Rue de Valois 3, Palais-Royal).

The Palais du Trocadéro contains important museums of Comparative Sculpture (casts) and of Ethnography. — The *Musée de Sculpture Comparée, or *Musée des Moulages*, occupies the left wing, next to the Place, and part of the right wing of the building. It is open as a rule 11-5 (in winter 11-4), daily except Mon.; the library (1200 vols.) and collection of drawings by Viollet-le-Duc are open at the same hours, daily except Sunday. The casts illustrate different phases of sculpture, from Romanesque to Gothic, developed by French art, and are arranged chronologically. Explanatory labels are attached to each cast. The rooms are designated by letters (A, B, etc.; corresponding letters in the catalogue). Catalogue (1900), 1 fr.; Illustrated Catalogue of the Monuments of the 14-15th cent. (1892), 4 fr. Curator, *M. C. Enlart*. In the Atelier des Moulages good copies of the sculptures may be bought.

The **Musée Cambodgien**, or *Musée de Monuments Khmers*, is situated in the other wing of the palace, beyond the Rotunda and after Room N of the Musée de Sculpture Comparée. The shortest way of getting from one wing to the other is to pass through the Place. — This collection, which is open at the same hours as the museum of casts, consists of original sculptures, casts, and reproductions of Monuments of the Khmers, the ancient inhabitants of Cambodia. Though fantastic in conception, their ideas of art were not without grandeur. Their subjects were taken chiefly from the animal and vegetable kingdoms, the 'naga', a colossal hydra with seven heads, the three-headed elephant, and the lion being the favourite motives. The finest Khmer monuments date from the 6-11th cent. of our era.

Room I. At the end of the room the entrance to a Khmer sanctuary is reproduced, with a statue of Brahma in the middle. Right wall, false door from Prah Kou (9th cent.) flanked by 'apsaras' or deified bayaderes (Loley); farther on, Brahman deity seated on a seven-headed 'naga' (Prakhan). Opposite the door, reconstructed turret from the temple of Baïon at Angkor-tom (Siam), adorned with the quadruple face of Brahma. Left wall, false door from Me Bonne; execution of a condemned man by an elephant, bas-relief from Prakhan. — Room II. The case to the left contains an ancient helmet from Phnom-Pen; an antique Khmer statuette

(Travinh); Vedic Trimurti, in bronze; funeral vases and urns from Angkor. Farther on, reproduction of the main entrance to the temple of Angkor-vat. Then small bronzes; silver plaquettes with reliefs of Buddha. Rear wall, reconstruction of a gallery (painted in colours) from the sanctuary of Angkor-vat; above the door, Devas and Assuras churning the sea. To the right are monuments from Beng-Mealea. — ROOM III. Continnation of the Angkor-vat gallery. Between the doors is a polychrome relief of a royal barge. On the wall to the right, relief of a princess borne in a palanquin, with her suite. A large glass-case contains a *Relief of the temple of Baïon (p. 231), painted and gilded, on a scale of 1:100. — Returning to Room II, we descend the staircase to the LOWER GROUND FLOOR, devoted to larger Cambodian antiquities.

The **Ethnographical Museum** is on the first floor, behind the rotunda. It is generally open on Sun., Tues., and Thurs. 12-4 or 5, bnt may be seen also on Mon., Wed., and Frid. 10-12 by feeing the custodian. It is reached by the staircases opposite the entrance to the Musée de Sculpture Comparée. The exhibits are labelled. Arrangement freqnently changed. Curators, *Dr. Hamy* and *M. Landrin*.

The staircases are lighted by handsome stained-glass windows (inscriptions). We begin on the left side, coming from the Place du Trocadéro. — 1st VESTIBULE. Casts of statuary from Santa Lucia Cosumalhuapa (Honduras); Indian hut from Tierra del Fuego; objects from *Oceana* and *Africa*, models of natives, constructions, etc. — ROOM on the left of the staircase, or on the right as we return. *Africa.* Great variety of objects from N. (Algeria, Tunis), S., and Central Africa. In the middle, plans in relief of Algerian tombs and of a subterranean palace in Tunis; curious statues of three kings of Dahomey and a deity of Whydah. — GALLERIES on the opposite side. *America.* Left-hand gallery: Canoes used by Indians on the Orinoco, twenty-one figures of male and female Indians; rude sculptures, fabrics, utensils, vases, etc. Main gallery. 1st section: Indian tribal figures, weapons, etc. from the Guianas. The three following sections are devoted to mummies, vases, and other objects from Peru and Ecnador. 5th section: similar objects from Venezuela, Colombia, and Central America. 6th section: sculptures, flints, and bronze axes from Mexico. In the centre, facsimile of a Mexican MS. 7th section: Mexican antiquities continued, including a curious terracotta statue of a Toltec divinity with pastillage decoration. 8th section: flints, weapons, and vases from New Mexico, California, etc. 9th section: figures, textiles, and so forth, of Indian communities in the United States and Canada. — 2nd VESTIBULE. *Europe.* Curiosities from Italy, Greece, Spain, Switzerland, Galicia, Servia, Germany, Albania, Sweden, Norway, Lapland, Iceland, Russia, and Finland. — In the next ROOM: *France.* Curious specimens of *Costumes, ornaments, and implements: on the right, Shepherd from the Landes; Woman from Aube; Breton interior (12 figures); Breton head-dresses; left, Group from Ariège; right, head-dresses and utensils from Alsace and Lorraine; Group from Savoy; Woman from the district of Bonrges; Auvergne interior (11 figures); Mountaineer from Aveyron; left, Gronp from Normandy; right, Lapidary of St. Claude and woman of Besançon; Burgundian interior (7 figures); Groups from the Pyrenees (7 figures) and the Alpes Maritimes.

The staircase on this side is occupied with objects from Turkey, Portugal, the Balearic Isles (cyclopean monuments), Labrador, Alaska, and Greenland; models of two Esquimaux. — A gallery on the 2nd floor (closed) is to be appropriated to exhibits from Oceana.

The PARC DU TROCADÉRO slopes down from the palace to the Seine. — To the left of the Trocadéro is the *Aquarium*, properly a fish-breeding establishment (tench, salmon, etc.), open daily 10-4, except Mon.; entrance Boul. Delessert. Above is a small garden in the Japanese style. The public are not admitted, but it can be viewed from the upper part of the park.

Below the middle of [illegible] the Seine is crossed by the **Pont**

d'Iéna (Pl. R, 8; *I*), constructed in 1809-13, by *Lamandé*, to commemorate the victory of that name (1806) and widened by 33 ft. in 1900. It is adorned with eagles and with four colossal horse-tamers (Greek, Roman, Gaul, and Arab). — Beyond the bridge is the *Champ-de-Mars* (p. 312), with the *Eiffel Tower*.

Passy, in which the Trocadéro is situated, is connected with the left bank of the Seine by the *Ponts de Passy* (Métro, see p. 234) and *de Grenelle* (p. 234). Its lofty and healthy situation and its proximity to the Bois de Boulogne have long made it a favourite place of residence, and it contains numerous handsome private mansions.

The Avenue Henri-Martin (Pl. R, 8, 9, 6), which leads from the Trocadéro to the Bois de Boulogne (ca. 1 M.), is the principal thoroughfare of Passy. To the left, on a height to the W. of the Trocadéro, lies the *Cemetery of Passy* (Pl. R, 8; *I*), containing some fine monuments (entrance, No. 2 Rue des Réservoirs). Farther on the Avenue Henri-Martin passes the large *Lycée Janson de Sailly* (Pl. R, 9, 6), on the right, and the *Mairie of the 16th Arrondissement* (Passy; on the left), the latter of which contains paintings by Ch. Chauvin. Farther on, to the right, between this Avenue and the Avenue Victor-Hugo, is a square with a *Statue of Lamartine* (1790-1869), in bronze, by M. de Vasselot (1886), and the *Monument of Benjamin Godard* (1849-95), the composer, consisting of a marble bust with bronze figures of Tasso and Eleonora d'Este, by J. B. Champeil (1906). In the same square is the *Artesian Well of Passy* (covered). At the point where these avenues meet, a few yards beyond, is the *Avenue Henri-Martin Station* (Pl. R, 6) of the Chemin de Fer de Ceinture, whence the Ligne du Champ-de-Mars diverges (see p. 314).

The *Porte de la Muette*, at the end of the Avenue Henri-Martin, is one of the chief entrances to the *Bois de Boulogne* on this side. The pretty park of *La Muette* (Pl. R, 5), whence Pilâtre de Rozier (1756-85) made the first balloon-ascent in 1783, is closed to the public.

In the time of Louis XIV this was a hunting-lodge ('de la Meute'). Philippe d'Orléans, the regent, built a one-storied house there for his daughter, the Duchesse de Berry, who rendered it famous by her 'après-dîners de la Muette'. The second story and the garrets were added by Louis XV, who held high revels there; it is associated with the residence of Mme. Dubarry and afterwards of Louis XVI. It now belongs to the Comte de Franqneville.

Near it, on the S.W., is the *Ranelagh*, a triangular grass-plot occupying the site of the public establishment of that name, which was famous at the end of the 18th century for its fêtes, and was constructed by order of Marie Antoinette on the model of its London namesake. Near the tramway-office is the handsome *Monument of La Fontaine* (1621-95), with his bust, a statue of Fame, and figures of the fabulist's favourite animals, in bronze, by Dumilâtre. Adja-

cent, to the left, a statue of Caïn by *Caillé;* to the right, a Fisherman, with the head and the lyre of Orpheus, by *Longepied;* 'Fugit Amor', by *Damé*, etc. A military band plays here on Thurs. in summer (see p. 44).

At the beginning of the Rue Franklin (Pl. R, 8; *I*), to the W. of the Trocadéro, stands the *Monument of Benjamin Franklin* (1706-90), presented to the city in 1906 by M. J. H. Harjes. The seated bronze statue is by J. J. Boyle; the reliefs on the pedestal, representing the Reception of Franklin at the French court in 1778 and the Signature of the Treaty of Paris in 1785, are by Fr. Brou. The Rue Franklin ends at the Boulevard Delessert, which comes from the park of the Trocadéro and is continued by the Rue de Passy and the Chemin de la Muette to the Ranelagh (p. 233).

From the Boul. Delessert the Rue Raynouard runs to the S.E., passing the Rue Singer (Pl. R, 5), in which, at the corner, is a plaque with an inscription to the effect that *Benjamin Franklin* lived here in 1777-85, when envoy to France, and placed on the house the first lightning-conductor ever made in France.

To the S. from the Boul. Delessert the Rue Alboni leads past the *Square Alboni* (Métro Stat.) to the bridge of Passy.

The ***Pont de Passy** (Pl. R, 8; *I*), which spans the Seine at the upper end of the Allée des Cygnes (see below), was built in 1903-6 in place of the old Passerelle de Passy. It has two stages, the upper one being used by the Métropolitain Railway. The bridge is embellished with colossal statues, reliefs, and four fine groups by *G. Michel*, representing the 'Blacksmiths of Industrial France' and the 'Boatmen (nautæ) of the Seine' (p. 280). — A little to the N.W. is the Champ-de-Mars.

The *Allée* or *Ile des Cygnes* (Pl. R, 8, 7; *I*) extends in the Seine from the Pont de Passy to the *Pont de Grenelle* (Pl. R, 4, 7), between which the river is crossed also by the viaduct of the Ligne du Champ-de-Mars (p. 233). At the lower end of the island is a reduced copy in bronze of the statue of *Liberty enlightening the World*, by Bartholdi, in New York Harbour. Steamboat stations, see Appx., p. 48.

Auteuil, a quiet suburban district with numerous villas, like Passy, lies to the S.W., between the Seine and the Bois de Boulogne. A pleasant route leads thither from the Ranelagh, passing between the lakes in the Bois de Boulogne (p. 237) and the racecourse of Auteuil (p. 237). It may be reached also from the station of Passy viâ the handsome *Rue Mozart* (2/3 M.; Pl. R, 5, 4), which is traversed by a tramway. From the station of Auteuil, near the Bois (Pl. R, 1), tramways run to the Madeleine, St. Sulpice, and Boulogne (p. 346). Here begins also the immense viaduct of the Chemin de Fer de Ceinture, 1 1/4 M. long, constructed throughout of masonry, with several galleries for foot-passengers beneath the line, and 234 arches. It ends with the **Pont-Viaduc d'Auteuil** or *du Point-du-Jour* (Pl. G, 4), where the viaduct [illegible] between two carriage-roads.

On the right bank is the *Point-du-Jour* station (Appx., p. 45), on the left bank the station of *Javel* (p. 341). Steamboat stations, see Appx., p. 48.

To the S.W. of the Porte d'Auteuil, on the S. margin of the Bois de Boulogne, lies the *Etablissement Horticole* or *Fleuriste* (Pl. R, 1), a large municipal nursery-garden for the supply of plants for the public promenades of Paris (open daily, 1-6, in the second half of April, when the azaleas are in blossom; at other times by permission of the director, at the Hôtel de Ville). — Near the Gare d'Auteuil is the *Vélodrome du Parc-des-Princes* (Pl. G, 1; p. 46).

In the Rue d'Auteuil, No. 2, Molière's villa once stood. To the right, Rue Boileau 12, is the *Etablissement Hydrothérapique d'Auteuil*, occupying the site of Boileau's house. The Rue d'Auteuil ends at the Romanesque church of *Notre-Dame-d'Auteuil*, restored in 1877-81 by Vaudremer. In front is the simple monument of the chancellor *Fr. d'Aguesseau* (1668-1751); to the right, the *Maison Chardon-Lagache*, and behind are the handsome *Institution Ste. Périne* and the *Maison Rossini*, three charitable houses. The *Pont Mirabeau* (Pl. R, 4), an iron bridge with statues by Injalbert (1895-97), crosses the Seine at the end of the Rue Mirabeau.

11. Bois de Boulogne.

Métropolitain (Lines 1 and 2 N), see the Appx., pp. 29, 30; stations at the *Porte Maillot* and *Porte Dauphine*, see below. — Chemin de Fer de Ceinture (Gare St. Lazare, see Appx., p. 45); stations at the *Porte Maillot*, in the *Avenue du Bois-de-Boulogne* (p. 236), *Passy* (p. 233), *Avenue Henri-Martin* (Trocadéro, p. 230), and at the *Porte d'Auteuil* (see below). — Motor Omnibus: (C) Hôtel de Ville-Porte de Neuilly. — Tramways: Hôtel de Ville-Passy; Muette-Rue Taitbout; Louvre-Versailles; St. Sulpice-Auteuil; Madeleine-Auteuil; Madeleine-Courbevoie; St. Augustin-Neuilly-St. James; Place de l'Etoile-Courbevoie; Place de l'Etoile-St. Germain. — The Chemin de Fer du Bois de Boulogne skirts the Bois from the Porte Maillot to beyond Suresnes (p. 347; 35 and 25 c. to the bridge), passing the Porte de Bagatelle, about ½ M. from the château of that name (p. 238). — Steamboat (Appx., p. 48) to *Suresnes*, which is ½ M. from the Grande Cascade (p. 237) and 1 M. from the Lac Inférieur (p. 237).

If a Cab is taken (by the hour; special tariff, see Appx., p. 47) visitors can make a rapid inspection of the principal points in 2-3 hours. Those who do not wish to keep the cab waiting for the return-journey should finish their drive in the Bois before visiting the Jardin d'Acclimatation. Motor-Car for a drive in the Bois, see p. 237 and Appx., p. 74.

Restaurants, see pp. 16, 20.

The *Avenue de la Grande-Armée*, beyond the Arc de l'Etoile (p. 75), leads to the *Porte Maillot* (which is named from the 'Jeu de Mail' played here in the 18th cent.), at the beginning of Neuilly (p. 223) and near the Jardin d'Acclimatation (p. 238). — The other chief entrances to the Bois are at the *Porte Dauphine* (Pl. R, 6), at the end of the Avenue du Bois-de-Boulogne (p. 236); the *Porte de la Muette* (Pl. R, 5), the nearest to the Trocadéro (p. 230); the *Porte d'Auteuil* (Pl. R, 1), on the S.E., about 1 M. from the steamboat-station on the Seine (see Appx., p. 48); the *Porte de Boulogne*, on the road to Boulogne (see Plan); the *Porte de l'Hippodrome*, near the

Longchamp racecourse; the *Porte de St. Cloud*, near the Aqueduc de l'Avre (p. 237); and the *Porte de Suresnes*, near the polo-ground (p. 238).

The *Avenue du Bois-de-Boulogne* (Pl. B, R, 9, 6), leading from the Arc de l'Etoile to the W., is the usual route followed by the fashionable crowd in carriages, on horseback, or on foot proceeding from the Champs-Elysées. This avenue, which was laid out in 1853 and named the Avenue de l'Impératrice in honour of the young Empress Eugénie, is about 140 yds. in breadth (including the side-alleys and the dividing strips of turf) and is $^3/_4$ M. long to the *Porte Dauphine*. To the right, near the beginning of the avenue, is the *Monument of Alphand* (1817-91), under whose superintendence the important works which transformed a large part of Paris were carried out (see p. xxvii); he is surrounded by his collaborators Bouvard and Huet, the painter Roll, and the sculptor Dalou, who executed the group.

The palatial building in the Louis XVI style in the Avenue Malakoff, which we cross, was built by *Samson* for Count Boni de Castellane. At No. 59 in the Av. du Bois-de-Boulogne, farther on, on the left, is the *Musée Dennery*, where the dramatic author of that name (1811-99) resided. The collections comprise Chinese, Japanese, and Tonkinese curiosities and are open to the public daily from 12 to 4 or 5, except Mon. and Sat.

The ***Bois de Boulogne** (Pl. B, 6, 3; R, 6, 3, 2, 1) is a beautiful park covering an area of 2250 acres, bounded by the fortifications of Paris on the E. (see p. xxiv), the Seine on the W., Boulogne (p. 346) and the Boulevard d'Auteuil on the S., and Neuilly (p. 223) on the N. It is a fragment of the extensive old *Forêt de Rouvray*, which covered nearly the whole of the peninsula formed by the Seine on which Paris is built. Princely mansions, like the châteaux of Madrid (p. 238), of La Muette (p. 233), of Bagatelle, and the celebrated Abbaye de Longchamps (p. 237), were scattered along the borders, but the forest itself received little attention and was long in evil odour, being the resort of duellists, suicides, and robbers. In 1853 it was presented by the state to the municipality, the latter undertaking to reclaim it and also to maintain it in the future. The authorities accordingly converted it, at a cost of 220,000 *l.*, into the present magnificent park, the favourite promenade of the Parisians. — The annexed plan will enable the visitor to find his way without difficulty.

The Bois de Boulogne is most frequented in the afternoon between 3 and 5 o'clock (later in summer). The approaches to the principal entrances are sometimes so thronged with carriages, motor-cars, and bicycles that it is only possible to proceed at a walk. — The *Fête des Fleurs*, which takes place on May 30th and 31st, is a brilliant scene.

The broad *Allée de Longchamp* leads straight from the Porte Maillot to the racecourse (2 M.; p. 237). Not far from the Porte Maillot, on the right, is the *Mare d'Armenonville*, with the Pavillon d'Armenonville Restaurant (p. 17). — The *Route des Excables*, to the right as we come

Gravé et imprimé par Wagner & Debes, Leipzig
NEUILLY
Avenue de Neuilly
COURBEVOIE
PUTEAUX
Île de Puteaux
SEINE
St. JAMES
MADRID
Jardin d'Acclimatation
BOIS DE BOULOGNE
Champ d'Entraînement
Bagatelle
Pré Catelan
Jeu de Polo
Hippodrome de Longchamp
Champ de Courses d'Auteuil
Magasins et dépôts
Rond des Mélèzes
Pelouses de St. Cloud
Station physiolog.
Établissement Horticole
Collections et Pépinières
Propté Rothschild
BOULOGNE
St. CLOUD
Vélodrome du Parc des Princes
Passy
La Muette
Porte Dauphine
1:20000
Mètres
Engl. Mile

from the Porte Maillot, is reserved exclusively for cyclists, and the *Route de la Longue-Queue*, between the Porte de Madrid (p. 238) and the Carrefour du Château-de-Bagatelle (p. 238) for motorists and cyclists jointly.

The spacious *Route de Suresnes*, which begins at the Porte Dauphine (to the right, the Pavillon Chinois, p. 20), leads to the *Carrefour du Bout-des-Lacs* (ca. $^1/_2$ M.), one of the finest points in the Bois de Boulogne. It lies at the lower end of two artificial lakes, the *Lac Inférieur* ($^2/_3$ M. in length and 100 yds. in width) and the *Lac Supérieur* ($^1/_4$ M. in length and 60 yds. in width), which are fed by the Canal de l'Ourcq (p. 241) and the artesian well of Passy (p. 233). Two brooks issue from the Lac Inférieur, one of which flows to the Jardin d'Acclimatation, the other, or 'Rivière de Longchamp', to the cascade (see below). In the Lac Inférieur are two islands, on one of which is a café-restaurant in the form of a Swiss chalet. It is reached by a ferry (on the left; 10 c. there and back). Near it are boats for hire (2-3 fr. per $^1/_2$ hr., see the tariff).

Beyond the carrefour the Chemin du Lac Inférieur skirts on the right the *Photographie Hippique*, then the lawns of the Croix Catelan, with the chalet, tennis-courts, etc. of the *Racing Club* (p. 47). In the vicinity is the *Restaurant Paillard* (p. 17; opened in 1906) in an elegant building. At the Pré Catalan is the *Théâtre de Verdure*, a natural amphitheatre, in which open-air plays are sometimes performed in summer.

Between the two lakes is the *Carrefour des Cascades*, and at the S. end of the Lac Supérieur is the *Butte Mortemart*. The *Champ de Courses d'Auteuil* (see p. 45) is situated here. From behind the race-stands a fine view is obtained of part of Boulogne and the heights of St. Cloud. — *Auteuil*, see p. 234.

On arriving at the upper extremity of the Lac Supérieur we turn to the right and walk along the margin of the lake to the Carrefour des Cascades (see above). Hence we follow the *Avenue de l'Hippodrome* to the left, or the walk at the side (see Plan), both of which cross the wide *Allée de la Reine-Marguerite* and lead in 15-20 min. to the *Carrefour de Longchamp* and the *Grande Cascade*, an artificial waterfall issuing from a grotto. After viewing the waterfall, we may ascend the eminence in front of it, which affords a fine view of the valley of the Seine; to the left, on the opposite bank, lies St. Cloud with its modern church; nearer is the Hippodrome de Longchamp (see below); opposite us are a mill and two towers of the ancient *Abbey of Longchamp*, founded in 1256 by Isabelle de France, sister of St. Louis, which achieved an unenviable notoriety at the end of the 18th cent. through the extravagant society functions held there during Holy Week in connection with the 'sacred concerts'.

The *Hippodrome de Longchamp* is the principal racecourse for flat races in the neighbourhood of Paris (see p. 45). It is also the scene of the great military reviews.

Behind the race-stands are the *Chalets du Cycle* (see p. 20).

The Seine may be crossed here either viâ the *Pont de Suresnes* (p. 347), or by a *Foot Bridge (Passerelle de l'Aqueduc de l'Avre)*, on the side next

Boulogne and St. Cloud. — Near the Pont de Suresnes is the chief station of the *Chemin de Fer du Bois de Boulogne* (p. 235).

The Route de Neuilly (p. 223), which leads to the N. from the Carrefour de Longchamp, passes between the Champ d'Entraînement and the park of the little château of **Bagatelle** (on the right), constructed in 1777 in one month by the Comte d'Artois (Charles X) in consequence of a wager with Marie Antoinette. It was at first appropriately named *Folie-Bagatelle*. The Duc de Berry resided here subsequently, and it was afterwards the property of Sir Richard Wallace (d. 1890), from whose heirs it was purchased by the municipality of Paris in 1904 for 260,000*l*. The pretty grounds, open to the public, contain a little lake, an artificial grotto, etc. The château is usually closed, except when exhibitions are being held. — Beyond the Champ d'Entraînement is the ground of the *Polo Club*. Farther on, to the left, in the Seine, are the small *Ile de la Folie* and the large *Ile de Puteaux*, which is spanned by the Pont de Puteaux, and accommodates a boating and tennis club.

The part of Neuilly adjoining this side of the Bois de Boulogne is known as **Madrid**, a name derived from a château (demolished in 1793) which stood in this neighbourhood, built by Francis I. after the Battle of Pavia, and said to be thus named as a reminiscence of his captivity in Spain. Bridge to *Puteaux*, see p. 340. At the Porte de Madrid is a *Restaurant*. To the right of the Route de Madrid is an enclosure called *Les Acacias* (skating and gun club); to the left lie the *Mare de St. James* and the Jardin d'Acclimatation (see below).

The ***Jardin d'Acclimatation** is an enclosed part of the Bois de Boulogne adjoining the Boulevard de Maillot, situated to the S. of the Avenue de Neuilly, between the Porte des Sablons and the Porte de Madrid, and affords one of the most attractive promenades in the environs of Paris. It was founded by a company in 1854 'in order to introduce into France and acclimatize foreign plants and animals suitable for domestic or ornamental purposes'. It covers an area of 50 acres.

Visitors who hire a cab in Paris, and do not wish to drive beyond the fortifications, should dismiss it at the Porte Maillot (p. 235; see also Appx., p. 47). From the Porte Dauphine or the Porte Maillot to the Jardin is about ½ M.; a miniature tramway runs from the latter Porte (fare 20 c.; to the lake in the Jardin 35 c.). The *Chemin de Fer du Bois de Boulogne* (p. 235) has a station at each end of the garden. — The Porte Maillot station on the *Métropolitain* (see Appx., p. 30) lies opposite the 'octroi' office, to the left of which is the tramway station and the road to the Jardin.

The Jardin d'Acclimatation is open the whole day. Admission 1 fr. (greenhouses included); on Sundays and holidays ½ fr.; carriage 3 fr., in addition to the charge for each person in it; no charge for coachman. Children under seven enter free.

The principal entrance is on the E. side, near the Porte des Sablons, but there are others to the left (at the Palmarium; see below), and at the end near the Porte de Neuilly. — The following itinerary includes most of the objects of interest. Comp. the Plan, p. 235.

On entering we find ourselves in a handsome walk, 33 ft. wide, which runs round the whole garden. On the left are the PALAIS DU JARDIN D'HIVER, which includes the **Grande Serre* (Pl. 15), with its wealth of exotic plants, and the *Palmarium* (Pl. 14; chair 10 c.). The orchestral performances, which take place on Sun. and Thurs. at 3 p.m., are given here in bad weather instead of outside (adm.

1½ fr.). Matinées (plays, etc.) at the Palais du Jardin d'Hiver on Sun. & Thurs. at 2.15; adm. on Sun. 2½, Thurs. 1½ fr. The building includes the *Café-Restaurant du Palmarium* (previous inquiry as to prices advisable); behind it are the *Birds*, a *Parrot House*, and the *Aquariums*.

Opposite, or to the right as we enter, are two *Small Hothouses*, the *Offices* (Pl. 1) of the company, and a *Museum* illustrating hunting and fishing, adjoined by the sale-rooms and the *Vivarium* (Pl. 2), a small room reserved for rare animals. Farther on, to the right, is the *Singerie*, or winter monkey-house (Pl. 3).

To the left are the *Grallae*, or wading-birds: storks, flamingoes, cranes, herons, ostriches, cassowaries, marabouts; then pheasants. Behind are *Vultures*, *Aquatic Birds* (swans, geese, ducks of all kinds), and the *Pigeon House*, in which carrier-pigeons are reared. Then, a pavilion with caymans, turtles, a python, and other serpents. To the right of the walk is the *Faisanderie* (Pl. 4), in front of which is a statue in white marble of the naturalist *Daubenton* (1716-1799), by Godin. This building contains several other kinds of birds besides the pheasants. Next follow the *Alpacas; Antelopes; Llamas; Yaks;* various kinds of foreign *Goats;* and, behind, the *Poulerie* (Pl. 5), a semicircular concrete building.

At the W. end of the garden are the *Ecuries* (Pl. 6), or stables, and enclosures connected with them, containing quadrupeds trained for the purposes of the garden or the amusement of visitors. A great source of delight to children here is a ride on the back of an elephant or dromedary, or a drive in a carriage drawn by ostriches, lamas, etc. — The adjoining lawn *(Pelouse des Exhibitions)* is used in summer for encampments of foreign tribes and the like. In summer, too, the monkeys disport themselves in the *Paradis des Singes*.

Farther on are the *Quagga*, *Zebra*, and *Giraffe Houses*. A little behind are the *Rabbit Hutches*. To the side, the *Porcupines*, *Pacas*, *Agoutis*, *Blue Foxes*, and various other animals. We here reach the *Panorama* (Pl. 7; adm. 50 c.). Then, to the left, are *Antelopes*, *Kangaroos*, and *Llamas*, and the *Reindeer* and the *Cattle-Shed*, to the right. Farther on, to the left, are the basin of the *Ottaries* or sea-lions (Pl. 8), which are fed at 3 p.m., and a rocky enclosure for *Chamois* (Pl. 9), *Mountain Goats*, and other climbing animals. Behind are *Antelopes*, *Llamas*, and *Alpacas*. To the right of the circular walk is the *Laiterie*, or dairy. The *Aquarium* (Pl. 10) is not very interesting. Behind are a *Seal*, the *Penguins*, the fish-ponds, and the *Myopotami*.

Farther on is a *Café-Buffet* (Pl. 11; déj. or D. 3½ fr.), opposite which is the summer *Kiosque des Concerts d'Eté* (Sun. & Thurs., 3-5). Then come the *Deer Paddocks*, and (in summer) the *Parrots*. Finally, to the right, is the *Kennel* (Pl. 13), containing thoroughbred dogs, whose pedigrees are carefully recorded.

12. North-Eastern Quarters.

With the exception of the park of the Buttes-Chaumont the N.E. quarters of Paris offer no attractions to the visitor. The *Rue d'Allemagne Station* on the Métropolitain (Line 2 N) is the most convenient (see Appx., p. 31), the Rue Secrétan leading thence (on the right) to the park. — The Tramways to La Villette (*TD* and *TP*) and that from St. Augustin to the Cours de Vincennes (*TAD*; Appx., pp. 37, 38, 39) may also be used. — A Cable-Tramway ascends from the Place de la République (p. 84) to the church of St. Jean-Baptiste (p. 241). — The Chemin de Fer de Petite Ceinture (Appx., p. 45) has a station *(Belleville-Villette)* at the N. entrance to the park (Pl. B, 29).

The *Rue d'Allemagne Station* (Pl. B, 26), on the elevated section of the Métropolitain, is situated at the intersection of the Rue La Fayette and Rue d'Allemagne, in the *Boulevard de la Villette*.

At the angle here formed by the boulevard we notice a *Rotunda*. This is one of the 60 propylæa built by Ledoux at the order of Louis XVI outside the gates of Paris (see also pp. 253, 337); it is now occupied by the customs-office for the Bassin de la Villette (p. 241). — To the Buttes by the Rue Secrétan (Pl. B, 26, 30) is $^1/_4$ hr.'s walk.

Farther on the *Métropolitain* passes the *Station du Combat*, in the Boul. de la Villette, at the intersection of the Rue de Meaux and the Rue Grange-aux-Belles (Pl. B, 27), where the old Barrière du Combat stood, the scene of a sharp battle with the allied troops in 1814. It was here, in the 13th cent., that the *Gibbet of Montfaucon* was erected, on which the bodies of criminals were suspended after execution. Many historical personages suffered this ignominy, including Admiral Coligny and other victims of the massacre of St. Bartholomew, whom Charles X brought his whole court to gloat over. The gibbet was pulled down in 1761. — At the corner of the Rue Grange-aux-Belles and Rue Bichat rises the large *Hôpital St. Louis* (Pl. B, 27) for cutaneous diseases (1457 beds), founded by Henri IV and built in 1607-12.

The splendid park of the ***Buttes-Chaumont** (Pl. B, 30, 29), the hills ('buttes') of which were once a barren waste ('calvi montes'), with extensive quarries of gypsum (p. 214), and the principal dumping-ground for the refuse of the city, lies at the W. end of the hill of Belleville. It was planned by *Alphand* (p. xxvii) and *Barillet* in 1866-67, and extends over an area of about 60 acres. The rocks that remained have been picturesquely altered and surrounded by a small lake, while the adjacent rugged surface is now covered with gardens and walks shaded by trees. A cascade falling from the height of 100 ft. into an artificial stalactite grotto (formerly the entrance to the quarries) is intended to enhance the attractions of the scene. One of the rocks in the lake is surmounted by a miniature temple, which commands an admirable view in the direction of St. Denis and Montmartre (comp. p. 214); the best *View of the city itself, with its ocean of houses, is obtained from the second summit to the S. An iron suspension-bridge, 70 yds. in length, crosses from one of the rocks to another, while above that is another bridge, built of brick, which goes by the name of the 'Pont des Suicides'. The temple may also be gained by a path among the

rocks, reached by a boat across the lake (5 c.). Here and there are bronze sculptures: on the side next the main entrance, The Rescue, by *Rolard;* Eagle-hunter, by *Desca*, on this side of the large bridge; Corsair, by *Ogé*, near the great waterfall; Robber of the eagles' nest, by *L. Gossin*, in the upper part of the park; nearer the side next the Rue Secrétan, Wolf Hunt, by *Hiolin*, 'Egalitaire' ('Time, the Leveller'), by *Captier;* beside the small cascade beyond the restaurant, The Ford, by *C. Lefèvre.* — The Chemin de Fer de Ceinture (p. 31) is carried through the E. end of the park by a cutting and two tunnels; in the vicinity, the Belleville-Villette station (see Appx., p. 46).

There are three *Cafés-Restaurants* in the park, one near the suspension-bridge, one on the S. side of the hill (with view of Paris), and one above the railway cutting. A military band plays here on Sun. and Thurs. in summer (see p. 44).

In the **Belleville** quarter, inhabited by the working-classes, to the S. of the Buttes-Chaumont, is the church of *St. Jean-Baptiste* (Pl. B, 33), built in the Gothic style of the 13th cent. by *Lassus* (d. 1857), and consecrated in 1859. The chief portal is flanked by two towers, 190 ft. in height, which are conspicuous from every part of the city. — A cable-tramway descends hence to the Place de la République (p. 84; 10 c.). — To the N. of the Buttes is the large *Mairie of the 19th Arrondissement*, a modern building in the style of Louis XIII by Davioud and Bourdais. The Salle des Mariages is embellished with paintings by Gervex and Blanchon. In front is the *Monument of Jean Macé* (1815-95), the educationalist, by *Massoulle*. In this vicinity, at Rue Manin 29, is the *Institut Ophthalmologique Rothschild* (Pl. B, 30), built in 1904.

The **Bassin de la Villette** (Pl. B, 26, 29), a harbour and reservoir (16 acres), over 80 ft. above the lowest water-level in the Seine, is formed by the *Canal de l'Ourcq*, which connects the Ourcq, an affluent of the Marne, with the Seine. This canal, 54 M. long, which, above the Bassin, is devoid of locks, cuts off a long curve formed by the river, while the *Canal St. Denis*, 4 M. long, a ramification towards the N.E., shortens the water-route between the Upper and Lower Seine by 10 M. The *Canal St. Martin* (p. 181), 3 M. long, with 9 locks, continues the Canal de l'Ourcq to the S.

The basin is crossed by a lofty *Foot Bridge*, the single arch of which has a span of 310 ft. At the other end, in the Rue de Crimée, is a hydraulic *Drawbridge*, worked by the water of the canal. In the Place de Joinville, to the right of the Rue de Crimée, is the church of *St. Christophe* (Pl. B, 28), built by Lequeux in 1841-44.

The **Marché de la Villette** (Pl. B, 31), the cattle-market of Paris, is nearly 55 acres in extent. Visitors are freely admitted to the market, which presents a busy scene, especially on Monday and Thursday mornings. It consists of three large pavilions, the central one of which is capable of containing 5080 oxen, that on the right about 2000 calves and 5800 pigs, and that on the left 31,300 sheep. Behind the market are stables and offices.

The **Abattoirs de la Villette** (Pl. B, 28-31), the principal slaughter-houses of Paris, are separated from the cattle-market by the Canal de l'Ourcq. The chief entrance to them is in the Rue de

Flandre, on the N.W. side, beside which are two sculptured groups of animals, by *A. Lefeuvre* (In the pasture) and *Lefèvre-Deslongchamps* (At the abattoir). The abbatoirs occupy an area of 47 acres, and, although they are not public, strangers are usually permitted to walk round. The busiest time here is also in the morning, but the scene is not one which will attract many visitors, though the premises are kept scrupulously clean and the whole organization is admirable. The buildings include about 20 courts, with 200 scalding-pans. About 1200 bullocks, 500 calves, and 800 sheep are slaughtered here daily; on Tues. and Frid. even more. The slaughter-house for pigs (about 1000 daily) is by itself, next the fortifications.

The neighbouring suburbs to the N.E. and E. of La Villette (4-6 M. from Paris) of Aubervilliers (31,215 inhab.) and Pantin (29,716 inhab.), to which electric tramways ply from the Place de la République and the Opéra, and the village of *Le Pré-St-Gervais* (11,078 inhab.; tramway from the fortifications, 5 c.) are uninteresting. Near the Porte d'Aubervilliers is the immense *Hôpital Claude-Bernard* (1905), for contagious diseases. Les Lilas, a village of 8925 inhab., is situated on an eminence (view). It is traversed by the tramway from the Place de l'Opéra, which passes through *Romainville* (2961 inhab.; chalk-pits) and *Noisy-le-Sec* (p. 387) to *Bondy* (p. 406). More to the S. lies Bagnolet (p. 251).

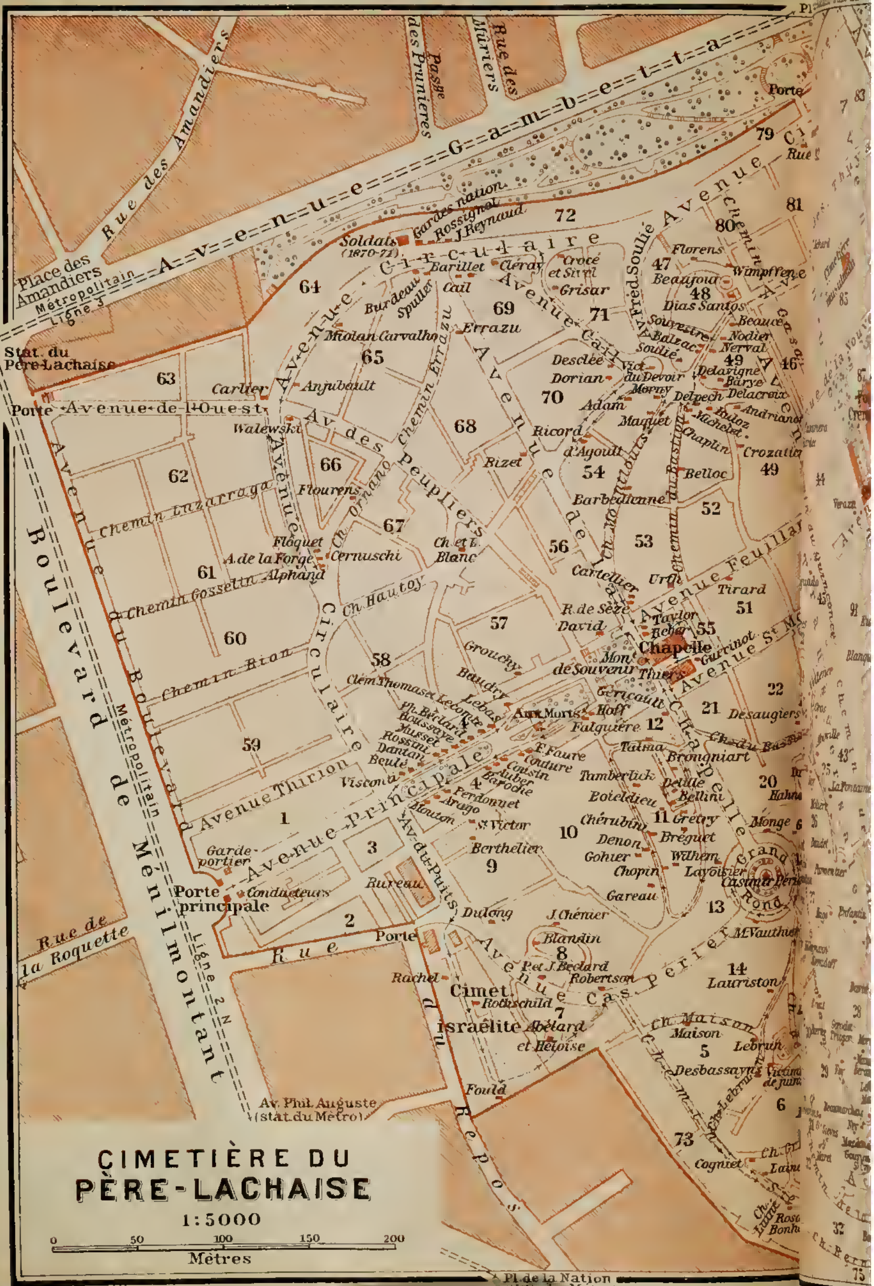
13. Eastern Quarters.

The principal attraction of the region lying to the E. of the inner boulevards is the Cemetery of Père-Lachaise. The nearest stations on the Métropolitain (Lines 2 N and 3) are *Avenue Philippe-Auguste* (Pl. R, 32), not far from the main entrance to the cemetery (p. 243); *Père-Lachaise* (Pl. R, 29), at the E. end of the Av. de la République, near the N.W. entrance (p. 247); and *Place Martin-Nadaud* (Pl. R, 33), 165 yds. from the N. entrance (p. 246); see the Appx., pp. 31, 33. — It may also be reached by Electric Tramways (Place de l'Opéra to Bondy, and to Fontenay, see Appx., p. 42), which pass the N.W. and N. entrances. — The restaurants near the cemetery are inferior.

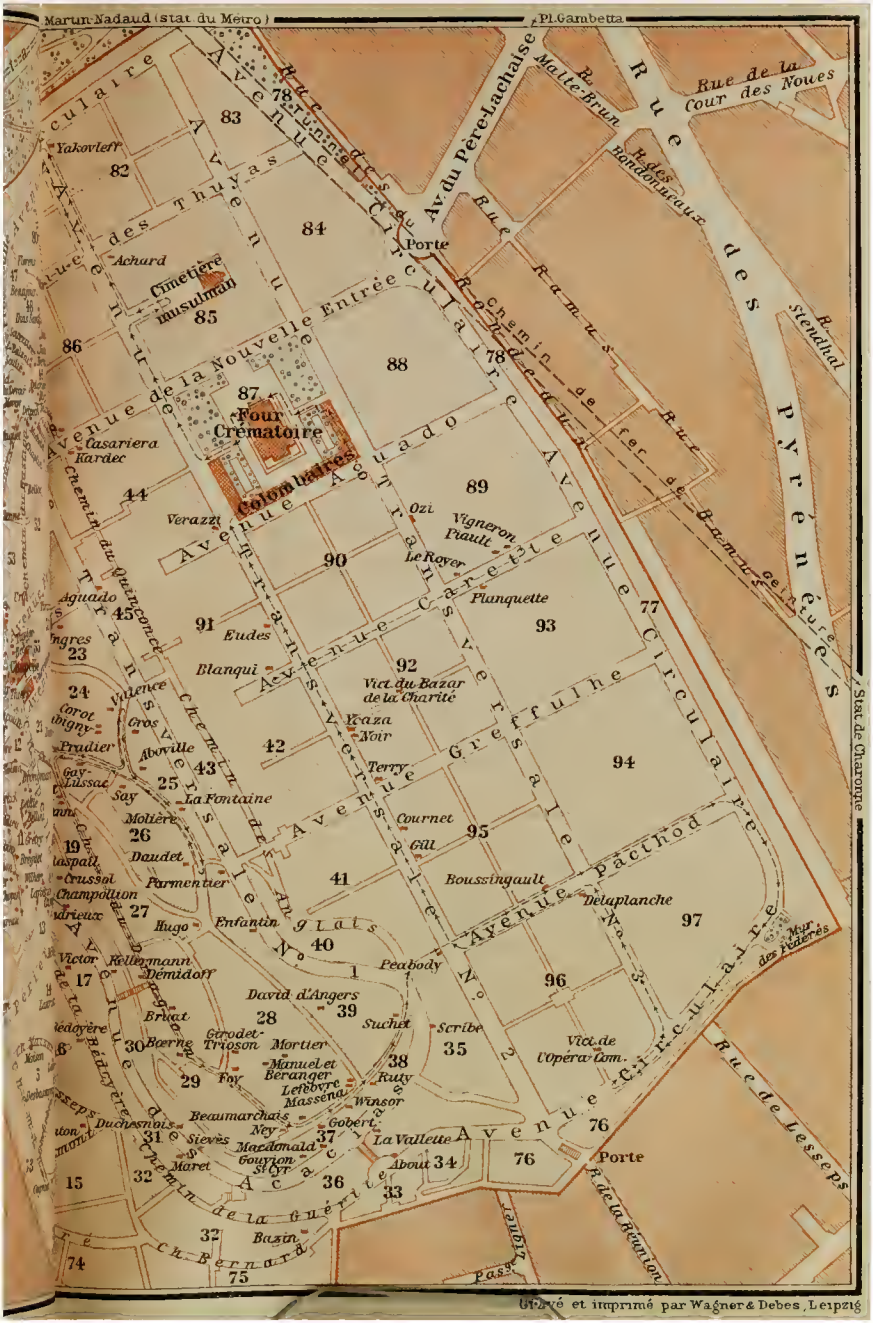
The shortest route from the Boulevards to Père-Lachaise is afforded by the Avenue de la République (Pl. R, 27, 30; Métro), which was begun under Napoleon III. and finished in 1892. It crosses the N. end of the *Boulevard Richard-Lenoir* (p. 181), passes the *Ecole Supérieure de Commerce* (1898) and the *Lycée Voltaire*, and ends at the Boulevard Ménilmontant, opposite the N.W. entrance to the cemetery. In this boulevard is the Métro stat. of *Père-Lachaise*, where Lines 2 N and 3 intersect (see Appx., pp. 31, 33).

The Boulevard de Ménilmontant (Pl. R, 30, 32) skirts the W. side of the cemetery and passes its main entrance (p. 243). It is continued to the Place de la Nation (p. 252) by the *Avenue Philippe-Auguste* (Métro Stat.).

***Père-Lachaise** (Pl. R, 32), or the *Cimetière de l'Est*, the largest and most interesting of the Parisian burial-grounds (see pp. 216, 336), is named after *Lachaise*, the Jesuit confessor of Louis XIV, whose country-seat occupied the site of the present chapel. In 1804



CIMETIÈRE DU
PÈRE-LACHAISE
1:5000
0 50 100 150 200
Mètres
Avenue Gambetta
Métropolitain Ligne 3
Place des Amandiers
Rue des Amandiers
Passage des Pruniers
Rue des Mûriers
Stat. du Père-Lachaise
Ligne 3
Ligne 2 N
Porte
Avenue de l'Ouest
Avenue du Boulevard
Boulevard de Ménilmontant
Métropolitain Ligne 2 N
Rue de la Roquette
Porte principale
Garde-portier
Conducteurs
Bureau
Rue du Repos
Av. Phil. Auguste (stat. du Métro)
Pl. de la Nation (stat. du Métro)
Avenue Circulaire
Avenue Principale
Avenue Thirion
Av. des Peupliers
Avenue de la Chapelle
Avenue Feuillant
Avenue Casimir Perier
Avenue Aguado
Av. du Puits
Avenue Gaillard
Avenue Fred. Soulié
Chapelle
Cimet. israélite
Grand Rond
Soldats (1870-71)
Gardes nationaux
Chemin Lauzarraga
Chemin Gosselin
Chemin Bion
Ch. Hautoy
Chemin Errazu
Ch. Ornano
Chemin du Bastion
Ch. Maison
Monument aux Morts
Mon. de Souvenir
Thiers
Abélard et Héloïse
Rothschild
Rachel
Chopin
Molière
Casimir Perier
1 2 3 4 5 6 7 8 9 10 11 12 13 14 20 21 22 47 48 49 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 79 80 81



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the ground was laid out as a cemetery, the precincts of which have since been greatly extended, and it now covers an area of about 110 acres. It is the burial-place of the inhabitants of the N.E. part of Paris, but anyone may purchase a grave, and persons of distinction from other parts of the city also are generally interred here.

A *Concession à perpétuité*, or private burial-place, of 2 square mètres or about 22½ sq. ft. (the smallest space in which a person over 7 years of age can be buried) may be secured for 1000 fr. The charge for a larger space is augmented in an increasing ratio, the price of each square mètre beyond two being 1500 fr.; beyond four, 2000; and beyond six, 3000 fr. A *Concession Trentenaire*, providing that the grave shall remain undisturbed for 30 years, costs 300 fr.; a *Concession Temporaire*, for 5 years, costs 50 fr. — The *Fosses Communes* (for paupers) are found only in cemeteries outside Paris. — All burials within the Department of the Seine are undertaken by the *Compagnie des Pompes Funèbres*, Rue d'Aubervilliers 104.

It may be observed here that it is the invariable custom for men to take off their hats on meeting a funeral procession, whether in the cemetery or in the public streets.

Cemeteries open at 7 a.m. and close at 7 p.m. from May 1st to Aug. 31st; 6.30 in April; 6 in March and from Sept. 1st to Oct. 15th; 5.30 in Feb.; 5 from Oct. 16th to Nov. 15th; and 4.30 from Nov. 16th to Jan. 31st. A quarter of an hour before the closing of the gates a bell is rung, and the custodians call out, '*On ferme les portes*'. Visitors are not permitted to carry anything out of the cemetery without a '*laissez-passer*'.

A general survey of the most remarkable monuments may be made in 3-3½ hrs. by following the itinerary marked on the plan and attending to the directions given. Alphabetical list of the principal tombs, see p. 247. *Conducteurs* will be found at the small building to the right on entering, but their services (5 fr., or more) are unnecessary unless the visitor is much pressed for time. — On All Saints' Day *(Jour de la Toussaint)* and All Souls' Day (*Jour des Morts;* November 1st and 2nd) the cemetery is visited by about 130,000 people.

The Avenue Principale, with its borders of cypress-trees, ascends gradually from the main entrance. On the left, beyond the first cross-walk, *Rossini* (d. 1868), the composer (whose remains were transferred to Florence in 1887). Then, *Alfred de Musset* (d. 1857), the poet, who composed the beautiful lines on the monument. Farther on, *Clément Thomas* and *Lecomte* (d. 1871), the first victims of the Commune (p. 214), statue of La Patrie, by Cugnot; *Paul Baudry* (d. 1886), the painter, with Fame crowning Baudry's bust and a statue of Grief, in bronze, by Mercié. The Avenue Principale ends at the —

***Monument aux Morts*, executed by A. Bartholomé in 1895-99. This is carved out of a block of limestone, and represents a tomb towards the broad entrance of which suffering humanity, divided between hope and fear, is pressing. A young couple has already crossed the threshold of the tomb, which is being held open by the angel of immortality, while within reposes a family whomdeath has

joined together. The inscription is from Is. IX, 2, and Matt. IV, 16: 'The people that walked in darkness have seen a great light'. The monument is one of the most touching inspirations of modern sculpture. — Chapel and upper part of the cemetery, see p. 245.

Retracing our steps, we notice, on the right (opposite Baudry), *Th. Couture* (d. 1879), painter, bust and genii in bronze, by E. Barrias; *Félix Faure* (d. 1899), President of the Republic, with recumbent statue under the French and Russian flags, by St. Marceaux. Higher up, *J. A. J. Falguière* (d. 1900), the sculptor, with a relief of Inspiration, by Marqueste; *Sergeant Hoff* (d. 1902), with a bronze statue, one of the last works of Bartholdi (1904). — Chapel and upper part of the cemetery, see p. 245.

Retracing our steps we next enter the AVENUE DU PUITS, to the left, out of which a turning on the right leads to the JEWISH CEMETERY. To the right, *Rachel* (d. 1858), the tragedian. Farther on, to the left of the walk, the chapel of the *Rothschild Family.* — Then, to the left, —

Abélard and Heloïse (d. 1141 and 1163). This is one of the most popular monuments, and with its Gothic canopy is conspicuous from afar. It is, however, not authentic, having been reconstructed from casual fragments. The recumbent statues on the sarcophagus are supposed to represent the ill-starred lovers. — We now follow the CHEMIN SERRÉ, to the right, where, beyond the Chemin Lainé, on the right (3rd grave in 2nd row), is the tomb of *Rosa Bonheur* (d. 1899), painter, in polished granite. Retracing our steps, we turn into the CHEMIN LEBRUN. On the left, the large mausoleum of *Fr. Lebrun* (d. 1824), Duke of Piacenza, minister under Napoleon I. On the right, *Victims of June, 1832*, who fell in a riot instigated by the republican faction. — We then come to the —

GRAND ROND, from which five avenues radiate. — In the centre, *Casimir Périer* (d. 1832), a celebrated orator and minister of Louis Philippe, bronze statue by Cortot. To the N.E., *Raspail* (d. 1878), the famous democrat and physiologist, with a veiled female figure leaning against the grating of a dungeon, an allusion to the death of Raspail's wife during his imprisonment in 1848. The monument is by Etex.

We skirt the Grand Rond to the S., passing the grave of the *Moreau-Vauthier Family*, with a fine statue of a mourner by the sculptor Moreau-Vauthier, then turn to the left, enter Division 13, between the Avenue Casimir-Périer and the Avenue de la Chapelle, and descend the Chemin Méhul to the CHEMIN DENON. In the last, to the right, *Chopin* (d. 1849), the composer, with medallion and the figure of Music, by Clésinger. To the left, *Denon* (d. 1825), director of museums under Napoleon I., bronze statue by Cartellier. On the right, *Cherubini* (d. 1842), the composer, bas-relief by Dnmont. — We now ascend to the right and, opposite the grave of *Talma* (d. 1826), the famous tragedian, we enter the so-

called 'artists' division', one of the oldest in the cemetery. To the right, *Tamberlick* (d. 1889), the tenor, with an angel strewing flowers, by Godebski. At the end of the allée, *Delille* (d. 1813), the poet, a neglected but very picturesque tomb.

Ascending now to the AVENUE DE LA CHAPELLE, we follow it to the left (N.W). In front of the *Cemetery Chapel* (which contains nothing noteworthy, but whence we have a fine view of Paris) is the *Monument de Souvenir.* — To the right is the monument of *Thiers* (d. 1877), the celebrated statesman, consisting of a large and elaborate chapel by Aldrophe. Above the fine bronze doors is a relief of the Genius of Patriotism, by Chapu. The interior (which cannot be seen) contains a group, by Mercié, representing Thiers rising to answer the summons of Immortality, and reliefs, by Chapu, of the Liberation of French Soil and the Genius of Immortality. The sarcophagus rests in an open crypt. — Farther on, to the left, in the Avenue Feuillant (right), *Louis David* (d. 1825), the painter, with medallion. Then, in the Avenue de la Chapelle, to the right, *Raymond de Sèze* (d. 1828), defender of Louis XVI before the Convention; *Cartellier* (d. 1831), sculptor, bust by Rude, bas-reliefs by Seurre. — In the walk behind the cemetery chapel, *Guérinot* (d. 1892), architect, statue of a weeping woman, by Barrias.

We now follow the Avenue de la Chapelle, then take the Chemin du Bassin on the left, and farther on, the CHEMIN MOLIÈRE ET LAFONTAINE. At the beginning, to the left, *Pradier* (d. 1852), the sculptor, with bust and reliefs by his pupils. To the left, in the Chemin Laplace, *Gros* (d. 1835), painter. To the left of the path, *Count de Valence* (d. 1822), lieut.-general. Behind, *Daubigny* (d. 1878) and *Corot* (d. 1875), the painters, with busts. — A little farther up the Chemin Molière, on the left, the tombs of *La Fontaine* (d. 1695), of the Fables, decorated with bas-reliefs and surmounted by a fox, in bronze, and *Molière* (d. 1673), the dramatist, transferred hither in 1817. Farther on, to the right, in the Chemin Camille, *Alphonse Daudet*, the novelist (d. 1897), bronze medallion by Falguière.

We return to Pradier's monument and turn to the E. into the CHEMIN DU DRAGON. To the left, *S. Hahnemann* (d. 1843), founder of homœopathy, a monument in red granite bearing the titles of his works and his motto, with a bronze bust after David d'Angers. About 140 yds. to the right, the superb mausoleum of the *Demidoffs*, a Russian countess and prince. To the left, *General Foy* (d. 1825), a famous orator, with a statue and reliefs by David d'Angers. Behind the three columns is the common grave of *Manuel* (d. 1827), popular deputy, and *Béranger* (d. 1857), the poet, with bronze medallions. Farther on, to the right, *Marshal Ney* (1769-1815; p. 334), the 'brave des braves'; *General Gobert*, killed in Spain in 1808, a group and bas-relief by David d'Angers. Opposite, *Beaumarchais* (d. 1799; p. 85), dramatist. To the left, *Marshal Masséna* (d. 1817), monument by Bosio and Jacques, and *Marshal Lefebvre* (d. 1820).

We here ascend the steps to the left, near the top of which, on the right (between the tombs, not along the Chemin ds Anglais), begins the Avenue Pacthod, at right angles to the Avenues Transversales No. II and No. III.

At the end of the Avenue Pacthod we descend on the right to the corner of the cemetery, beside the *Mur des Fédérés*, against which the Communards taken in the cemetery with arms in their hands were shot in 1871 at the end of the insurrection. Demonstrations annually take place here on the anniversary of the event, and numerous red wreaths are hung on the wall.

A little lower down, in the Avenue Circulaire, is the monument raised to the victims of the fire at the Opéra Comique (p. 82).

We return by the Avenue Transversale No. II, leading to the W. Right, *A. Terry* (d. 1886), a handsome Renaissance chapel, with four statues by A. Lenoir. Beyond, *Victor Noir*, journalist, killed in 1870 by Prince Pierre Bonaparte, recumbent bronze statue by Dalou. *De Ycaza* (d. 1890), another fine Renaissance chapel, with a group of statues inside and a bas-relief outside, by Puech. In the next side-avenue to the left (Avenue Carette), right, *A. Blanqui* (d. 1881), revolutionary, recumbent bronze statue by Dalou. To the E., beyond the Avenue Transversale No. III, left, *Le Royer* (d. 1899), president of the senate, statue by d'Houdain; *René Piault* (d. 1903), bronze bust by Rodin; *A. Vigneron* (d. 1903), bronze bust; to the right, *Robert Planquette* (d. 1903), composer of the 'Cloches de Corneville', with bronze bells and a medallion by by P. Legastelois. — Farther on in the Avenue Transversale No. II, to the left, *Joséphine Verazzi* (d. 1879), marble group by Malfatti.

To the right is situated the *Crematorium*, designed by Formigé and enlarged in 1903-5. It is surrounded on three sides by columbaria in the form of colonnades. The black and white squares on the walls bear the names of deceased persons and in some cases their photograph or portrait.

Cremation has been practised here since 1889, but it is still far from being customary. — The remains are brought into the public room containing a catafalque, and are pushed through an opening in the wall into the cinerarium. — The fee for cremation, including the right to a place in the columbarium for five years, is 50 to 250 fr. Visitors are admitted only with an authorisation from the Directeur des Affaires Municipales, in the former Caserne Lobau, behind the Hôtel de Ville (a stamp should be enclosed for the reply).

Farther on in the Avenue Transversale No. II, to the right, the *Mahometan Cemetery*, with a small mosque, where the *Queen of Oudh* and her son are interred; in front (r.), the monument of the *Bennané Family*, a small Moorish mausoleum capped with a crescent, and the tomb of *Ismaïl Hakky-Bey* (d. 1903). On the left, at the end of the Avenue Transversale No. II, is the grave of the **Ruel Family*, with a group and medallion by Deschamps.

The adjoining door leads to the Place in the Avenue Gambetta (p. 250).

We return now and follow the Avenue des Thuyas on the right. At the end (r.), *Félix de Beaujour*, consul (d. 1836), a conspicuous pyramid 105 ft. in height, commonly called the 'pain de sucre', erected by himself at a cost of 100,000 fr.

We continue in a S.W. direction. To the right, in the Chemin

Casimir-Delavigne, *Em. Souvestre* (d. 1854); *Balzac* (d. 1850), with bronze bust by David d'Angers; to the left, *Nodier* (d. 1844); *C. Delavigne* (d. 1843), four well-known authors. Then (left) *E. Delacroix* (d. 1863), the painter, and (2nd row) *A. L. Barye* (d. 1875), the sculptor. — At the Rond-Point is an obelisk to the municipal workmen killed by accidents *(Victimes du Devoir)*. The paths which radiate from this point in all directions contain many interesting tombs, besides forming a kind of museum of modern sculpture. — Chemin du Bastion (to the S.E.): left, *Michelet* (d. 1875), the historian, high-relief by Mercié. Near it, left, *Chaplin* (d. 1891), painter, monnment by Puech; *Belloc* (d. 1866), historical painter, bust by Itasse. Adjoining the Rond-Point, *Duc de Morny* (d. 1865), politician and minister, a natural brother of Napoleon III., chapel designed by Viollet-le-Dnc. — Chemin de Montlouis (on the left), to the right, *Maquet* (d. 1888), collaborator of the elder Dumas, bronze medallion by Allar; farther on, to the left, *Barbedienne* (d. 1892), manufacturer of bronzes, with a bust by Chapu and three bronze figures by A. Boncher, Art, Industry, and a young girl.

Avenue des Ailantes. By the Rond-Point, *Dorian* (d. 1873), minister during the siege of Paris, bronze statue by A. Millet. Left, *Countess d'Agoult* (d. 1876), who wrote as '*Daniel Stern*', with statue of 'La Pensée' by Chapn.

We now quit the Rond-Point by the Avenue Cail. At the fork, on the right, *Crocé Spinelli* and *Sivel* (d. 1875), victims of a balloon accident, recumbent figures in bronze, by Dumilâtre. — We here tnrn to the left and enter the Avenue Circulaire. To the right, *Jean Reynaud* (d. 1863), philosopher and publicist, with figure of Immortality by Chapu and bronze medallion by David; *Cail* (d. 1858), engineer, a large domed chapel. To the left, *E. Spuller* (d. 1896), Gambetta's right-hand man, marble group symbolising National Education, by Gasq. To the right, *National Guards killed at Buzenval* (19th Jan., 1871), and *Soldiers who fell at the siege in 1870-71*, a pyramid of granite with four bronze statues of soldiers by Schrœder and Lefèvre. To the left, *Mme. Miolan-Carvalho* (d. 1895), the singer, monument by Mercié. To the left, *Ch. Floquet* (d. 1896), statesman, bronze bnst with a figure of the Republic mounting the tribune, by Dalon; *Anatole de la Forge* (d. 1892), defender of St. Quentin in 1870, bronze statne by E. Barrias. *Ad. Alphand* (see p. xxvii), bronze bust by Coutan; *H. Cernuschi* (d. 1896; p. 221), stele with bas-relief by A. Carlès.

The Avenue de l'Ouest leads to the N.W. gate (Métro Stat., see p. 242).

By reference to the following alphabetical list of the principal tombs any particular monument may be easily located; the numbers 1-96 correspond to the divisions marked on our plan.

A. — *Abélard* and *Heloïse*, see p. 244. — *About, Edm.* (d. 1879), author, bronze statue by Crauk (36). — *Aboville, Comte d'* (d. 1817), general (25). — *Achard, Amédée* (d. 1875), novelist (85). — *Adam, Edm.* (d. 1877), bronze bust by Millet (54). — *Agoult, Comtesse d'*, see above. — *Aguado Family* (1842), statues (Benevolence and the Arts) and reliefs (45). — *Alphand*, see above.

— *Andrianoff* (d. 1857), Russian dancer (49). — *Andrieux* (d. 1833), permanent secretary of the French Academy (18). — *Anjubault* (d. 1868), engineer, 'Pleureuse' by Maillet (65). — *Arago, Fr.* (d. 1853), astronomer, bust by David d'Angers (4). — *Auber* (d. 1871), composer, bust by Dantan (4).

B. — *Balzac*, see p. 247. — *Barbedienne*, p. 247. — *Barillet* (d. 1873), gardener to the city of Paris (69). — *Baroche, Ernest* (d. 1870), killed at Le Bourget, bust by Courtet (4). — *Barras, Nicholas* (d. 1829), member of the Directory (28). — *Barrière, Th.* (d. 1877), dramatist (54). — *Barthélemy St. Hilaire* (d. 1895), writer and politician (4). — *Barye, A. L.*, p. 247. — *Baudry, Paul*, p. 243. — *Bazin, Jos.* (d. 1878), composer of opéras-comiques, marble bust by Doublemard (32). — *Beaucé, J.* (d. 1875), battle-painter (49). — *Beaujour, Félix de*, p. 246. — *Beaumarchais*, p. 245. — *Béclard, Ph.* (d. 1864), plenipotentiary at Morocco, 'Grief' by Crauk (4). — *Béclard, P.* (d. 1827), anatomist, and his son *Jules Aug.* (d. 1887), physiologist (8). — *Bellini* (d. 1835), composer ,whose remains have been removed to Catania, his native place (11). — *Belloc, H.*, p. 247. — *Bennané Family*, p. 246. — *Béranger*, p. 245. — *Bernard, Cl.* (d. 1878), physiologist (20). — *Berthelier* (d. 1882), painter (9). — *Beulé* (d. 1874), archæologist (4). — *Bichat, X.* (d. 1802), physiologist (8). — *Bizet* (d. 1875), composer of 'Carmen', bronze bust (68). — *Blainville, D. de* (d. 1850), naturalist (54). — *Blanc, Louis* (d. 1882), historian (67). — *Blandin, P. F.* (d. 1849), surgeon, bronze medallion by Clésinger. — *Blanqui*, p. 246. — *Boerne, L.* (d. 1837), German poet, bronze bust and relief by David d'Angers (30). — *Boïeldieu* (d. 1834), composer (11). — *Bonheur, Rosa*, p. 244. — *Boussingault, J. B.* (95). — *Bréguet, A. L.* (d. 1823), watchmaker (11). — *Brillat-Savarin* (d. 1826), author of the 'Physiologie du Goût' (28). — *Brongniart, Al.* (d. 1847), mineralogist (11). — *Brongniart, A. T.* (d. 1813), architect (11). — *Bruat, A. J.* (d. 1855), admiral, sculptures by Maindron (27) — *Buloz, Fr.* (d. 1877), publisher of the 'Revue des Deux-Mondes' (52). — *Burdeau, Aug.* (d. 1894), deputy (65).

C. — *Cail*, p. 247. — *Cambacérès, Delphine de*, bust by Jouandot (48). — *Cambacérès, Régis de* (d. 1824), colleague of Bonaparte in the Consulate (39). — *Carlier*, bronze group by E. Carlier (63). — *Cartellier*, p. 245. — *Casariera, Marquis de* (d. 1881), large chapel with a statue (44). — *Cernuschi*, p. 247. — *Challamel-Lacour* (d. 1896), politician (96). — *Champollion* (d. 1832), orientalist, obelisk with medallion (18). — *Chaplin, C. J.*, p. 247. — *Chappe, Cl.* (d. 1805), inventor of aerial telegraphy (30). — *Chasseloup-Laubat* (d. 1833), general (56). — *Chénier, J. de* (d. 1811), poet (8). — *Cherubini*, p. 244. — *Chopin*, p. 244. — *Clairon, Claire* (d. 1803), actress (20). — *Cléray* (d. 1882), bronze bust by Taluet (71). — *Cogniet, L.* (d. 1880), painter, medallion and sculptures (15). — *Communards*, p. 246. — *Comte, Auguste* (d. 1857), founder of Positivism (17). — *Constant, Benj.* (d. 1830), writer (29). — *Corot*, p. 245. — *Couder, Aug.* (d. 1873), painter (27). — *Cournet, F.* (d. 1886), journalist (95). — *Cousin, Victor* (d. 1867), philosopher (4). — *Couture , Th.*, p. 244. — *Crozatier, Ch.* (d. 1855), bronze founder and sculptor (49). — *Crussol d'Uzès* (d. 1815), general, allegorical bas-reliefs (18).

D. — *Dantan*, sculptors' family (4). — *Daubigny*, p. 245. — *Daudet, Alph.*, p. 245. — *Daumier, H.* (d. 1879), caricaturist (24). — *Daunou, P. C. F.* (d. 1840), historian, medallion by David d'Angers (28). — *David, Louis*, p. 245. — *David d'Angers* (d. 1856), sculptor (39). — *Deburau* (d. 1846), pantomimist (59). — *Déjazet* (d. 1875), actress (81). — *Delacroix, Eug.*, p. 247. — *Delambre, Jos.* (d. 1822), astronomer (10). — *Delaplanche, E.* (d. 1891), sculptor (96). — *Delavigne*, p. 247. — *Delille*, p. 245. — *Delpech* (d. 1863), engineer (52). — *Demidoff*, p. 245. — *Dennery* (d. 1899), dramatist (25). — *Denon*, p. 244. — *Désaugiers* (d. 1827), song-writer (22). — *Desbassayns, Baron* (d. 1850), 'Pleureuse' by Ricci (6). — *Desclée* (d. 1874), actress (70). — *Deslys, Ch.* (d. 1885), author (71). — *Doré, Gustave* (d. 1833), painter (22). — *Dorian*, p. 247. — *Dubufe, C. M.* (d. 1864), painter (23). — *Duchesnois, Joséphine* (d. 1835), actress. — *Dugazon, Louise* (d. 1821), actress (11). — *Dulong, P. L.* (d. 1838), chemist, obelisk and medallion by David d'Angers (8). — *Dupuytren* (d. 1835), surgeon (37). — *Duret, Fr.* (d. 1865), sculptor, medallion by Lequesne and relief by E. Guillaume (19).

E. — *Enfantin, Père* (d. 1864), leader of the St. Simonian school, bust by A. Millet (39). — *Errazu Family*, symbolical statues by M. Meusnier (68). — *Eudes, Em.* (d. 1888), revolutionary, bronze bust by T. Noël (91).

F. — *Falguière, Jean Alex. Joseph*, p. 244. — *Faure, Félix*, p. 244. — *Faverolles, Mme. de*, sculptures by V. Dubray (48). — *Fédérés, Mur des*, p. 246. — *Flandrin, Hipp.* (d. 1864), painter, marble bust by Oudiné (57). — *Floquet, Ch.*, p. 247. — *Florens, A.* (d. 1885), relief by Boussard (47). — *Flourens, P. G.* (d. 1871), politician (66). — *Flourens, P.* (d. 1867), physiologist (66). — *Fould, Mme.* (d. 1839), renowned for her charity (7). — *Foy, General*, p. 245.

G. — *Gall, Fr. Jos.* (d. 1828), founder of phrenology (18). — *Gareau*, beautiful 'Pleureuse' (10; down some steps). — *Garnier-Pagès* (d. 1841), lawyer and politician; the empty tribune is an allusion to his eloquence (29). — *Garot* (d. 1823), singer (11). — *Gatineau* (d. 1885), advocate (96). — *Gaudin* (d. 1841), Duke of Gaëta, minister of finance under Napoleon I. (27). — *Gay-Lussac, J. L.* (d. 1850), chemist (26). — *Genlis, Stéphanie de* (d. 1830), authoress (24). — *Geoffroy St. Hilaire* (d. 1844), naturalist, medallions by David d'Angers (30). — *Géricault, Th.* (d. 1824), painter, bronze statue and relief by Etex (55). — *Gill, André* (d. 1887), caricaturist, bronze bust by L. Coutan (95). — *Girardin, Emile de* (d. 1881), fonnder of the 'Figaro' (8). — *Girodet-Trioson* (d. 1824), painter (28). — *Gobert*, p. 245. — *Gohier, L. J.* (d. 1830), President of the Directory, medallion by David d'Angers (10). — *Gouvion-St-Cyr, Marshal* (d. 1830), marble statue by David d'Angers (37). — *Grétry* (d. 1813), composer (11). — *Grisar, Alb.* (d. 1869), composer (71). — *Gros*, p. 245. — *Grouchy, Marshal* (d. 1847), who arrived too late at Waterloo (57). — *Guérinot*, p. 245.

H. — *Habeneck* (d. 1849), violinist (11). — *Hahnemann*, p. 245. — *Hakky-Bey, Ismaïl*, p. 246. — *Hamelin, Admiral* (d. 1864), who commanded at Sebastopol (25). — *Haxo, General* (d. 1838), connected with the siege of Antwerp (28). — *Herz, Henri* (d. 1888), composer and pianist (27). — *Hoff*, p. 244. — *Houssaye, Arsène* (d. 1896), author (4). — *Hugo, General* (d. 1828), father of Victor Hugo (27).

I. — *Ingres* (d. 1867), painter (23). — *Isabey* (d. 1855), painter (20).

J. — *Junot* (d. 1813), Duke of Abrantès (24).

K. — *Kardec, Allan* (d. 1869), one of the founders of spiritualism, monument in the form of a dolmen, with bronze bust by Capellaro (44). — *Kellermann, Marshal* (d. 1820), Duc de Valmy (18).

L. — *La Bédoyère, General* (d. 1815), partisan of Napoleon I., shot under the Restoration (16). — *Lachambeaudie, P.* (d. 1872), fabulist (48). — *Laffitte, J.* (d. 1844), financier (18). — *La Fontaine*, p. 245. — *La Forge, Anatole de*, p. 247. — *Lakanal, J.* (d. 1845), member of the Convention (11). — *Lameth, Th.* (d. 1829) and *Fr.* (d. 1832), politicians of the Revolution (28). — *Lanjuinais, J. D.* (d. 1827), President of the Convention (30). — *Lapomeraye*, physician, bronze bust and relief by Fontaine (6). — *Laurent-Pichat* (d. 1886), poet and politician, bronze medallion by Mercié (8). — *Lauriston, Marshal* (d. 1828; 14) — *La Valette, A. M.* (d. 1830), partisan of Napoleon I.; his wife, by changing clothes with him, saved him from prison (35). — *Lavoisier* (p. 78), founder of modern chemistry (13). — *Lebas, J. B. A.* (d. 1873), engineer (4). — *Lebrun*, p. 244. — *Lecomte*, p. 243. — *Ledru-Rollin* (d. 1874), politician (p. 251), bronze bust (4). — *Lefebvre*, p. 245. — *Lemercier, N.* (d. 1840), author (30). — *Lenormand, Mme.* (d. 1843), fortune-teller under the First Empire and the Restoration (3). — *Lepaute, J. A.* (d. 1789), clock-maker (7). — *Le Royer*, p. 246. — *Lesurques, J.* (d. 1796), celebrated victim of a judicial error (8).

M. — *Macdonald, Marshal* (d. 1840), Duke of Taranto (37). — *Maison, Marshal* (d. 1840), leader of the Morean expedition in 1828 (5). — *Manuel*, p. 245. — *Maquet*, p. 247. — *Maret* (d. 1839), Duke of Bassano, Doric temple (31). — *Mars, Mlle.* (d. 1847), actress (8). — *Masséna*, p. 245. — *Méhul* (d. 1817), composer (13). — *Mercoeur, Elisa* (d. 1835), poetess (16). — *Michelet*, p. 247. — *Miolan-Carvalho*, p. 247. — *Molière*, p. 245. — *Monge, G.* (d. 1818), mathematician, member of the Convention in 1793 (18). — *Monselet, Ch.* (1888), author (66). — *Moreau-Vauthier*, p. 244. — *Morny, Duc de*, p. 247. — *Mortier, Marshal* (d. 1835), Duke of Treviso (28). — *Morts, Monument aux*, p. 243. — *Mouton, Marshal* (d. 1838), reliefs by Menn (4). — *Musset, Alf. de*, p. 243.

N. — *National Guards*, p. 247. — *Nélaton, Aug.* (d. 1873), surgeon (5). — *Nerval, Gérard de* (d. 1855), romantic poet (49). — *Ney, Marshal*, p. 245. — *Nodier*, p. 247. — *Noir, Victor*, n. 246.

O. — *Oudh, Queen of*, p. 246. — *Ozi, Alice* (d. 1893), actress, allegorical statue by G. Doré (89).

P. — *Pariset, E.* (d. 1847), physician (27). — *Parmentier* (d. 1813), who introduced the potato into France (39). — *Parny* (d. 1814), poet (11). — *Peabody, Clara* (d. 1882), high-relief in bronze by Chapu (41). — *Perdonnet, A. A.* (d. 1867), engineer, statue and medallion by V. Dubray (4). — *Périer, Casimir*, p. 244. — *Piault*, p. 246. — *Planguette*, p. 246. — *Pothuau* (d. 1882), admiral (14). — *Pradier*, p. 245. — *Pyat, Félix* (d. 1889), revolutionary (46).

R. — *Rachel*, p. 244. — *Raspail*, p. 244. — *Reber* (d. 1880), professor at the Conservatoire, symbolical figure of Music by Tony Noël (55). — *Regnaud de St. Jean d'Angély* (d. 1820), marshal of France (11). — *Reille, Marshal* (d. 1860), monument by Jacques and Bosio (28). — *Reynaud*, p. 247. — *Ricord, Ph.* (d. 1889), physician, Renaissance chapel (54). — *Robertson, Etienne* (d. 1837), physicist (Archimedean mirror) and aeronaut (8). — *Roederer, P. L.* (d. 1835), politician (4). — *Rossignol, Ch.* (d. 1889), manufacturer, rich Renaissance chapel, with bust, statuette, and sculptures by Boisseau (64). — *Rossini*, p. 243. — *Rothschild*, p. 244. — *Roussin, Admiral* (d. 1854), distinguished at the battle of the Tagus in 1831 (25). — *Royer-Collard* (d. 1845), philosopher and statesman (9). — *Ruel*, p. 246. — *Ruty* (d. 1823), general (38).

S. — *St. Pierre, B. de* (d. 1814), author (11). — *St. Victor, P. de* (1881), author, bust by Guillanme (9). — *Santos, Dias* (d. 1832), lofty pyramid with sculptures by Fessard (48). — *Savary, René* (d. 1833), Duke of Rovigo, who executed the Duc d'Enghien by Napoleon's order (35). — *Say, Léon* (d. 1896), politician and writer (36). — *Scribe* (1821), dramatist (35). — *Sérurier, Marshal* (d. 1819; 39). — *Sèze, Raymond de*, p. 245. — *Siéyès, E. J.* (d. 1836), consul along with Bonaparte (30). — *Sivel*, p. 247. — *Soldiers killed at the Siege of Paris in 1870-71*, p. 247. — *Soulié, Fr.* (d. 1847), novelist (48). — *Souvestre*, p. 247. — *Spinelli*, p. 247. — *Spuller*, p. 247. — *Suchet, Marshal* (d. 1826), reliefs by David d'Angers (39).

T. — *Talma*, p. 244. — *Tamberlick*, p. 245. — *Taylor, Baron* (d. 1879), traveller and philanthropist, statue by G. J. Thomas (55). — *Terry*, p. 246. — *Thiers*, p. 245. — *Thomas, Clément*, p. 243. — *Tirard* (d. 1893), minister of finance, relief representing Duty by St. Marceaux (51).

U. — *Uhrich, General* (d. 1886), defender of Strassburg in 1870 (50). — *Urth*, richly decorated Renaissance chapel (53).

V. — *Valence*, p. 245. — *Verazzi*, p. 246. — *Victor, Marshal* (d. 1841), Duke of Belluno (17). — *Vigneron*, p. 246. — *Vignon, Claude* (Mme. Rouvier; d. 1888), bronze bust by herself. — *Visconti, E. Q.* (d. 1818), archæologist (4). — *Visconti, L. T. J.* (d. 1853), one of the architects of the Louvre, son of the last-named, recumbent statue by L. Durocher (4). — *Vuidet, G.* (d. 1891), composer of sacred music, rich monument and bronze statue by Aubet (92).

W. — *Walewski* (d. 1868), illegitimate son of Napoleon I., statesman, mausoleum (66). — *Wilhelm* (*G. L. Bocquillon*; d. 1842), composer, medallion by David d'Angers (11). — *Wimpffen, General* (d. 1884), bronze bust by F. Richard (47). — *Winsor* (d. 1830), promoter of gas-light illumination (37).

Y. — *Yakovleff* (d. 1882), marble chapel in the Byzantine style, with paintings on a gold ground, by Fédoroff (82). — *Ycaza, de*, p. 246.

The **Avenue Gambetta** (Pl. R, 33), skirting the N. of the cemetery, passes the *Place Martin-Nadaud* (Métro Stat.), near a square adorned with sculptures in which is the N. entrance to the cemetery (p. 246), and reaches the **Place Gambetta** (Pl. R, 33), with the terminus of Line 3 of the Métro (Appx., p. 33). The *Mairie of the 20th Arrondissement* (Ménilmontant; Pl. R, 33) in this Place is decorated with paintings by Glaize and Bin. From the *Hôpital Tenon* (947 beds; Rue de la Chine 2) the Mairie is separated by a square embellished with a bronze group, by L. Michel, representing the Lame and the Blind, and the Datura (Nightshade), a statue by Galy. The Avenue Gambetta is continued, to the left, to the *Réservoirs de la Dhuis* (p. 251).

The Rue Belgrand, to the right of the mairie, leads to *Bagnolet* (ca. 1¼ M.; 8799 inhab.), on the tramway-line from Romainville to the Pont de la Concorde. Other tramway-routes are those from the Opera to Montreuil and Fontenay viâ Bagnolet (Mairie) and from the Opera to Bagnolet (Rue de Floréal); comp. Appx., p 42. Not far off are the hamlet of *Les Bruyères* and the *Château de Malassis*. — In the Rne de Bagnolet, to the right of the Rue Belgrand (see above), is the church of *St. Germain-de-Charonne* (partly 11th cent.), in which St. Geneviève (p. 283) took the vows.

About ½ M. to the N. of Père-Lachaise, on a height to the right of the Boul. de Ménilmontant, rises the conspicuous church of *Notre-Dame-de-la-Croix* (Pl. R, 30), a fine Romanesque edifice, built in 1865-70 by Héret, approached by an imposing flight of steps, with a spire over the portal.

Near this church pass the *Chemin de Fer de Ceinture* and the tramway from the Opera to Bagnolet (see Appx., p. 42). — The *Métropolitain* runs under the Boul. de Belleville and the Boul. de Ménilmontant, to the W. of Notre-Dame-de-la-Croix (Pl. R, 30). — It was on this portion of the line (at the *Rue des Couronnes* station) that the frightful accident in Augnst, 1903, took place, when upwards of 80 persons lost their lives.

The Rue de Ménilmontant and Rue St. Fargeau (entrance at No. 50) lead to the E. from the church to (¼ hr.) the Réservoirs de la Dhuis or *de Ménilmontant* (Pl. R, 36; visitors admitted), which supply one-fifth of Paris with water, *viz.* the high-lying quarters on the right bank, from Charonne to Passy. The *Dhuis*, 75 M. from Paris, is a tributary of the Surmelin, which itself joins the Marne near Château-Thierry.

The **Boulevard Voltaire** (Pl. R, 27, 31; Métro, Line 5; tramway *TF*), which begins at the Place de la République, leads to the Place de la Nation (p. 252). At its intersection with the Boul. Richard-Lenoir stands the *Monument Bobillot*, erected to the memory of French soldiers killed in Tonkin in 1883-85, with a bronze statue, by Aug. Paris, of Sergeant Bobillot, who fell at Tuyen-Quan. — A little farther to the S.E. in the Boul. Voltaire rises the handsome Romanesque church of *St. Ambroise* (Pl. R, 29), erected by Ballu in 1863-69. The façade in flanked by two towers.

The *Square Parmentier* (Pl. R, 29) is embellished with several statues, *viz.* The Conqueror of the Bastille, by *Choppin*; The Straw-binder, by *Perrin*; and 'Non omnes morimur', by *Pezieux*.

Farther on is the **Place Voltaire** (Pl. R, 29), with the *Mairie of the 11th Arrondissement* (Popincourt) and a bronze statue of *Ledru-Rollin* (1807-74), 'the organiser of universal suffrage', by Steiner.

The *Rue de la Roquette* (Pl. R, 25, 26, 29) leads from the Place Voltaire to Père-Lachaise. The *Prison de la Roquette*, which was once used as a pleasance by Henri II and Henri IV, and later became known as the place where prisoners condemned to death awaited their execution, was pulled down in 1899. Up to that time public executions took place opposite the prison, and the stones on which the guillotine was erected may still be seen, opposite the *Prison for Young Offenders* (on the other side of the street).

On 24th May, 1871, during the Communard 'reign of terror', the Prison de la Roquette was the scene of the murder of the venerable Mgr. Darboy, Archbishop of Paris, the President Bonjean, the Abbé Deguerry, and three other priests, who had been seized by the Commune as 'hostages'. This was followed by a general massacre of those who had been imprisoned

by the Commune, among whom were several gendarmes. — At No. 34, Rue de la Roquette, is a house dating from 1377.

The **Faubourg St. Antoine**, to the E. of the Bastille (p. 180), which is so intimately connected with the Revolution, is the great centre for the manufacture of furniture. The *Rue du Faubourg-St-Antoine* (Pl. R, 25, 28, 31), its main thoroughfare, leads to the Place de la Nation ($1^1/_4$ M.). It is traversed by the tramway *T C*, and in its W. portion by the tramway *T Y* (see Appx., pp. 37, 39). On the irght, near the opening of the Avenue Ledru-Rollin, rises the *Statue of Baudin* (1801-51), 'representative of the people', who was killed on a barricade erected here on the occasion of the 'coup d'état' of Dec., 1851; the work (bronze) is by Boverie (1901). In the Av. Ledru-Rollin is the *Church of St. Antoine*, in the Romanesque-Byzantine style (1903). Farther on, in the Rue du Faub.-St-Antoine, is the house (No. 151; 18th cent.) in front of which Baudin expired (tablet). To the right of the street is the *Square Trousseau* (Pl. R, 28), laid out in 1906 on part of the site occupied by the old hospital of that name (comp. p. 253). In the centre is the Vintage, a bronze group by Vermare (1904). At 184 Rue du Faub.-St-Antoine, on the right, is the *Hôpital St. Antoine* (Pl. R, 28; 865 beds), which occupies the ancient convent of St. Antoine-des-Champs, founded in 1198 and rebuilt in 1770. Opposite are a fountain and a curious 'boucherie' dating from the period of Louis XV.

The side-streets opposite the Hôpital St. Antoine lead to —

Ste. Marguerite (Pl. R, 28), a 17th cent. church, the chapel of the former convent of the Filles de Ste. Marguerite, founded in 1681 and rebuilt in the 18th century. To the left of the entrance, Descent from the Cross, by *Salviati;* Massacre of the Innocents, by *Giordano.* In the nave: right, Martyrdom of St. Margaret, by *Maindron;* left, St. Elizabeth, by *Debay.* On the pulpit are 17th cent. reliefs. To the right of the altar, *Le Brun*, Descent from the Cross. Ambulatory: right, *Gigoux*, Israelites in the desert; left, *Gleyre*, Pentecost; lower down, *Le Brun (?)*, Crucifixion. In the Chapelle Ste. Marguerite, to the left of the altar, *J. Restout*, St. François de Sales and St. Vincent de Paul. Chap. of the Souls in Purgatory: Grisailles, by *Brunetti;* behind the altar, Souls leaving Purgatory, by *Briard.*

Farther on, to the right, the *Rue de Reuilly* (Métropolitain Stat.) recalls by its name the castle of Romiliacum, the residence of the Merovingian kings (Dagobert). The *École Boulle* (decorative art) is situated there.

The **Place de la Nation** (Pl. R, 31; Métro Stat., see p. 253), formerly the *Place du Trône*, forms the E. extremity of Paris, while the Place de l'Etoile forms the N.W. end, upwards of $4^1/_2$ M. distant. In the centre is a basin, surmounted by a bronze group by Dalou (1899), representing the **Triumph of the Republic;* the figure of the Republic is seated in a chariot drawn by lions and escorted by the genius of Liberty, while to the right and left are personifications of Labour and Justice; behind is the goddess of Abundance. In 1660, after the conclusion of the Peace of the Pyrenees, Louis XIV received the homage of the Parisians on a throne erected here, and from that event the 'place' derived its former name. The two *Pavilions* surmounted by lofty columns,

which were erected here by Ledoux on the site of the old Barrière du Trône in 1788 (comp. p. 240), are adorned with bas-reliefs by *Desboeufs* and *Simart* and surmounted with bronze statues of St. Louis, by *Etex*, and Philippe Auguste, by *Dumont*.

The *Foire au Pain d'Epices*, or 'gingerbread fair', held in the Place de la Nation and in the Cours de Vincennes during three weeks after Easter, always presents a very lively scene.

The Place de la Nation is one of the chief stations on the MÉTROPOLITAIN, which makes the circuit of the Place underground. Here Lines 1, 2 N, and 6 meet (comp. the Appx., pp. 29, 30, 34). — The entrance to the station is at the end of the *Rue Fabre-d'Eglantine*, the exit at the end of the *Avenue du Bel-Air*. — Tramway-lines run from the Place de la Nation as follows: *TC* to the Bastille and Vincennes (see below); *TE* to Père-Lachaise and La Villette; *TF* to the Halles Centrales and the Louvre; *TU* to the Place d'Italie and the Gare de Sceaux; *TX* to Montreuil and the Châtelet; *TS 9* to the Place Valhubert (Jardin des Plantes); see the Appx., pp. 37, 38, 39, 41.

The broad roads which radiate from the Place de la Nation are, in addition to the Rue du Faubourg-St-Antoine: the *Cours de Vincennes* (Métro, see below), leading to Vincennes (p. 255), the *Avenue Philippe-Auguste* (p. 242), the *Boulevards Voltaire* (p. 251) and *Diderot* (p. 182), and the *Avenue du Bel-Air*, which joins the *Avenue de St. Mandé*.

To the S. of the Place, Rue de Picpus 35, is the convent-church of the nuns of the Sacré-Cœur and the Adoration Perpétuelle. At the end of the garden is the **Cemetery of Picpus** (Pl. G, 31; adm. 50 c.), which contains the tombs of members of some of the oldest families in France. In one corner is the tomb of *Lafayette* (d. 1834). It owes its origin to the 'Cimetière des Guillotinés' at one end, where 1306 victims of the Revolution, executed at the Barrière du Trône in 1794, are interred (comp. p. 66). Their relatives, who include the families of La Rochefoucauld, Gouy d'Arcy, etc., obtained burial-places in the same spot.

To the S. of the Cours de Vincennes is the Rue Michel-Bizot, with the new *Hôpital Trousseau* (Pl. G, 34; 335 beds).

14. Vincennes.

The Château being closed to the public, the principal attraction in this neighbourhood is the Bois de Vincennes. The nearest stations are *Vincennes* on the N. or *Charenton* on the S., accessible by the Métropolitain, by tramway, steamboat, or by the Chemin de Fer de Vincennes which connects with the Petite Ceinture (see p. 254).

Of the above routes the **'Métropolitain'** is the most rapid from anywhere W. of the central quarters of the city; its terminus lies close to the *Porte de Vincennes* (Pl. R, 34; see Appx., p. 29). About 300 yds. farther on, beyond the barrier, is the *Paris-Métropolitain* station of the *Chemins de Fer Nogentais* (see Appx., p. 44); visitors may take the train hence to the Château de Vincennes (10 or 15 c.), and thus save a walk of 20-25 minutes.

The **Tramways** running between Paris and Vincennes or Charenton perform the journey in about 1 hr. There are four lines.

1. TRAMWAY FROM THE LOUVRE TO VINCENNES (*TC*; see Appx., p. 37), in 50 min. (fares 40 & 20 c.), starting from St. Germain-l'Auxerrois (Pl. R, 20; *III*). Route: *Rue de Rivoli* (p. 90), *Rue*

St. Antoine (p. 179), *Place de la Bastille* (p. 180), *Rue du Faubourg-St-Antoine* (p. 252), and *Place de la Nation* (p. 252). Thence by the Boul. de Picpus, Avenue St. Mandé, and through the Porte St. Mandé, reaching Vincennes at the Cours Marigny, to the N. of the Château.

2. From the Louvre to Charenton and Créteil (*T K;* see Appx., p. 38), in 1 hr. (40 & 20 c.); starting as above. This line follows the *Quays*, with fine views of the river and the Cité on the right, and of the Place du Châtelet, Tour St. Jacques, Hôtel de Ville, etc., on the left. It bends to the left along the *Boul. Henri IV* (p. 182), passes the *Bastille* (p. 180), skirts the *Bassin de l'Arsenal* (p. 181), and crosses by the *Pont d'Austerlitz* (p. 327) to the right bank of the Seine. Passing next the *Viaduct of the Métropolitain* (p. 327), the *Ponts de Bercy* and *de Tolbiac*, and, on the right bank, the *Entrepôts de Bercy* (Pl. G, 28, 29), the most extensive docks in Paris, it reaches the *Pont National*, half of which is used by the Ceinture railway, and then the fortifications. Beyond the city, on the right bank, are the *Magasins Généraux des Vins* (Pl. G, 33). Spanning the river is the *Pont de Conflans* or *d'Ivry*, and on the other side *Ivry* (p. 415). On the right bank are *Conflans*, with a convent of the Sacré-Cœur, and *Les Carrières*, which form part of *Charenton* (p. 258). The cars stop near the bridge (see below).

3. From the Place de la République to Charenton (*T Y;* see Appx., p. 39; 40 & 20 c.). Along the *Grands Boulevards* to the *Bastille* (p. 180). Then, *Faubourg St. Antoine* (p. 252), *Rue Crozatier* (Pl. R, 28), behind the *Hôpital St. Antoine* (p. 252), and along the *Rue de Charenton* (Pl. G, 28, 31, 32), skirting for a moment the Bois de Vincennes. Terminus, Place des Ecoles (Pl. G, 36).

4. From the Bastille to Charenton (*TS 10;* see Appx., p. 41; 30 & 20 c.). Skirting the Chemin de Fer de Vincennes on the left viâ the *Avenue Daumesnil*, it passes the Mairie of the 12th Arrondissement and the *Square Daumesnil*, containing a group (Faun and Satyr) by Hiolle. Traversing the *Place Daumesnil* (Pl. G, 31), with a fountain adorned with bronze lions, it enters the Bois, running between *St. Mandé* (p. 255) and the *Lac Daumesnil* (p. 256). It stops in the upper part of Charenton.

The **Steamboat Trip** is very pleasant in fine weather (stations, see Appx., p. 48). The route as far as the *Pont d'Austerlitz* has been described at p. 327 and above. Passing beneath the *Pont de Conflans* (see above) and the *Passerelle d'Alfortville*, we reach, near a lateral canal, the confluence of the *Marne*, up which we steer. We pass under the bridge of the Paris-Lyons railway and, after stopping at Alfortville (p. 258), disembark at the Pont de Charenton, nearly $^1/_2$ M. to the S. of the Bois de Vincennes.

Chemin de Fer de Vincennes. This line has a station at the Bastille (Pl. R, 25; *V*), whence trains run every $^1/_4$ hr., the $3^3/_4$ M. journey occupying about $^1/_4$ hr.; fares 45 & 30 c. Following the Avenue

VINCENNES, CHARENTON & NOCENT s.M.

Echelle de 1:50.000.

0 1 2 Kilometres

Daumesnil, the train stops at *Reuilly* (Pl. G, 31), near the Place Daumesnil (p. 254), and at *Bel-Air* (Pl. G, 34), where there is a connection with the Ceinture railway (see Appx., p. 46). Both these stations are within Paris. — Next comes **St. Mandé**, a locality with 15,726 inhab. situated near the Bois de Vincennes and the Lac de St. Mandé (p. 256), with two refuges for the aged and a large cemetery (Rue de Lagny, to the N. of the Rue de Paris; see the Map) containing a bronze statue by David d'Angers of *Armand Carrel*, who was killed in a duel (1836) by Emile de Girardin.

Vincennes. — The *Railway Station* is in the Rue de Montreuil, which leads on the right (S.) to the N.W. corner of the Château. The Rue du Midi, opposite the station, leads to the Cours Marigny (see below), another way to the Château (S. side).

Cafés-Restaurants. — *Café de la Paix*, Cours Marigny, near the tramway-terminus, déj. 2½, D. 3 fr.; *Café Continental*, Rue de Paris 30, with a small garden, below the château, similar charges (also beds); *Café Français*, in front of the château; *Café-Restaurant de la Porte Jaune*, in the wood, on an island in the Lac des Minimes (p. 257), good; *Café du Chalet-du-Lac*, at the Lac de St. Mandé (p. 256).

Tramways. 1. To *Paris*, see pp. 253, 254. — 2. *Chemin de Fer Nogentais*, see Appx. p. 44.

Post and Telegraph Office in the Rue de l'Hôtel-de-Ville.

Vincennes, a town with 31,405 inhab., is a place of no importance except as one of the fortresses in the outskirts of Paris. The only object of interest in the town is the bronze *Statue of Gen. Daumesnil* (1777-1832), by L. Rochet, in the Cours Marigny, near the tramway-station. The attitude of the figure is an allusion to the anecdote that when the general, who defended the château in 1814 and 1815, was called on to surrender, he replied that he would not do so till the Allies restored to him the leg he had lost at the battle of Wagram. At the end of the Cours is the modern Renaissance *Mairie*. A band plays on Thurs. and Sun. in summer in the Cours. Annual fête on the day of the Assumption and the following Sunday.

The **Château de Vincennes** was founded in the 12th cent., converted into a small-arms factory in 1757, and refortified in 1832-44 and fitted up with an extensive arsenal, a school of musketry, etc. An order from the Governor of Paris (at the Hôtel des Invalides) is necessary to view it (on Sun., Thurs., and holidays, 12-4); but the chapel is public at the services on Sun. and holidays, 8, 10, and 11.15 a.m. The *Chapel*, with its tasteful Gothic façade, begun in 1379 and completed in 1552, has recently been restored. The lofty vaulting and the stained glass by *Jean Cousin* are worthy of notice. The window at the end of the nave, representing the Last Judgment, includes a figure (recognizable by the blue ribbon in her fair hair) of Diane de Poitiers. The monument of the Duc d'Enghien, erected by Louis XVIII in 1816, now in the old sacristy, is a poor work by *Deseine*. The *Donjon*, or Keep, in which state-prisoners were formerly confined, is a massive square tower of five stories, 170 ft. in height, with four smaller towers at the corners.

St. Louis visited this château frequently, and is said to have administered justice under an oak-tree in the wood (see below). Many reigning sovereigns and other illustrious personages died within its walls: Louis X (in 1316), Philippe V (1322), Charles IV (1328), Henry V., King of England (1422), Charles VI (d. 1422), Charles IX (1574), Mazarin (1661). Charles V was born there in 1337. Queen Isabeau de Bavière retired thither. The château also was used as a *State Prison* from the days of Louis XI (1461-83) onwards. Among others who have been confined there may be mentioned the King of Navarre (1574), the Grand Condé (1650), Cardinal de Retz (1652), Fouquet (1661), Diderot (1749), Count Mirabeau (1777), the Duc d'Enghien (1804), who was shot there for conspiracy, by order of Napoleon I., the ministers of Charles X (1830), and the conspirators against the National Assembly (May 1848).

The **Bois de Vincennes**, which was laid out in 1860-67, owes less to art than the Bois de Boulogne, and is of scarcely inferior attraction. The park, including the Champ de Manœuvres in the middle and the artillery 'Polygone', covers an area of about 2300 acres.

The street to the right of the château soon brings us to the *Esplanade* and the most frequented part of the Bois. To our left is the *Plaine de Gravelle*, which divides the Bois into two distinct parts. The plain extends from this point to the château, nearly 2 M. distant, and is at places nearly 1 M. in width. At the beginning, on the right, are large *Barracks*. On the left lies the *Champ de Manoeuvres*, used for infantry drill; and on the right is the *Polygone de l'Artillerie*. At a crossway in the Champ de Manœuvres, to the S. of the *Ecole de Pyrotechnie*, rises a modern *Pyramid*, where the oak under which St. Louis administered justice is said to have stood.

The first walk on the right leads to the *Lac de St. Mandé*, near the village of that name (p. 255), the smallest but prettiest of the lakes in the Bois, with beautifully wooded environs, affording charming walks (*Café du Chalet-du-Lac*, good). — The Avenue Daumesnil, which also begins at the Esplanade and may be reached by various paths to the left of the lake, is a continuation of the street of the same name in Paris. The route diverging to the left, at the point where the tramway from the Bastille also turns (p. 254), leads towards Charenton (p. 258).

At the end of the Avenue Daumesnil nearest Paris (No. 1bis) is a *School of Arboriculture and Gardening*, open to the public on Sun., Tues., Thurs., and holidays from 1 to 5 or 6 p.m. — At the turning of the tramway is the *Restaurant de la Demi-Lune* (à la carte).

The *Lac Daumesnil*, or *de Charenton*, is the largest lake (50 acres) in the Bois (boats for hire). It contains two pretty islands, the *Ile de Reuilly* (Café des Iles-Daumesnil; concert at the kiosque on Sun. 3-6, sometimes military bands during the week), with a pretty artificial grotto beneath a small temple, and the *Ile de Bercy*, with the *Museum of Forestry*. These islands are connected with each other and with the mainland on the Charenton side by bridges, and may be reached by a ferry (10 c.) from the Avenue Daumesnil.

The Museum of Forestry, in the Ile de Bercy, is usually open on Sun. from 10, and on Tues., Thurs., and Sat. from noon to 4 or 5. In the large

saloon on the groundfloor, between the tree-trunks acting as columns, are grouped specimens of wood of all kinds, with articles made from them. Implements of forestry are also exhibited here, and in an annexe is a *Diorama*, representing the inundation-works and afforestation of an Alpine valley. — The rooms on the first floor contain farther specimens of wood; two paintings (inundation-works in the Alps and Pyrenees), curiosities (*e.g.* injuries caused by insects), naturalized animals, etc.

To the S.W. of the lake is the *Piste Vélocipédique Municipale* (p. 46; 4 laps to the mile). The 'Grand Prix de Paris' (10,000 fr.) is competed for here in July.

The Avenue de Gravelle, to the left before Charenton (p. 258) as we come from the Lac Daumesnil, traverses the S. part of the Bois. A little to the right are the *Asile de Vincennes*, for convalescents of the artizan class, and the *Asile Vacassy*, for the victims of accidents in Paris. About $1^1/_2$ M. from Charenton this avenue ends at the *Lac de Gravelle*, a reservoir fed by means of a steam-pump on the bank of the Marne, and connected by streams with the other lakes. A few paces from the lake is the *Rond-Point de Gravelle*, commanding a survey of the valleys of the Marne and Seine. Adjoining it is the Café-Restaurant du Plateau-de-Gravelle (déj. 3, D. 4 fr.).

The *Race Course of Vincennes*, a little to the left, is the largest racecourse near Paris (see p. 45).

Farther on, to the right, we pass the *Redoubts of Gravelle* and *La Faisanderie*, two forts ending the wood on this side and commanding the loop of the Marne (see p. 417). Between them is a *Model Farm* (experimental husbandry) worked by the Ecole d'Alfort (p. 258) and the Institut Agronomique of Paris. By the second redoubt is the *Ecole Militaire de Gymnastique* of Joinville.

Beyond the Redoute de la Faisanderie we have three roads before us. That to the left (Route de Joinville) leads direct to Vincennes, passing between the camp and the Lac des Minimes (see below); that in the middle (Avenue de la Belle-Gabrielle or des Minimes) also leads towards the lake (to the left at the first fork; the turning to the right ends at the *Fond de Beauté*, with a fine view, passing on the way the *Jardin d'Essais Coloniaux* on the left); lastly, the road to the right leads to Nogent-sur-Marne.

The *Lac des Minimes*, which was excavated on ground belonging to the order of the Minimes, is 20 acres in area and contains three islands. The smallest of these, the *Ile de la Porte-Jaune* at the N. end, is connected with the mainland by a bridge and contains a *Café-Restaurant*. Near this point passes the tramway from Nogent to Paris by which we may return (Porte de Vincennes stat. on the *Métropolitain*, see p. 253). The other islands, though united with each other, can be reached only by boat. Round the lake, at some distance from its banks, runs the *Route Circulaire* (2 M.) and an avenue also skirts the bank (10 min. shorter). The 'route circulaire' passes an open grassy space affording a view of the drill-ground and pyramid, the infantry-butts, and the artillery-range.

Opposite the Ile de la Porte-Jaune begins an avenue leading to *Fontenay-sous-Bois* (p. 416), a station on the Vincennes railway, about 1/3 M. to the N.E. A tramway runs hence to Paris (Opéra) viâ Montreuil-sous-Bois (see below).

On the S.W. of the park of Vincennes lies —

Charenton. — Cafés-Restaurants. *Café de la Terrasse*, *Café du Pont*, both at the bridge; *Restaurant Barat*, Rue de St. Mandé 64, unpretending, with garden. — *Piste Vélocipédique Municipale*, Avenue de St. Mandé (p. 46).

Charenton, or *Charenton-le-Pont*, the terminus for the Paris steamboats and several lines of tramways (see p. 253), reached also by numerous trains (from the Gare de Lyon 60, 45, or 30 c.), is situated at the confluence of the Marne and the Seine. Including *Conflans* and *Les Carrières*, which adjoin it on the W., it numbers 17,980 inhabitants. It is known for its lunatic asylum (see below). Fêtes are held here on the 1st and 2nd Sun. in July and September.

A little farther on is **St. Maurice** (pop. 7325) with the large *Lunatic Asylum* of Charenton, about 1/3 M. from the bridge. It was founded in 1641 and was administered originally by the friars of St. Jean-de-Dieu. Until the abolition of 'lettres de cachet' (p. 180) it was not only an asylum for insane people, placed there by their relatives, but a prison for victims of treachery and greed. The present buildings, dating from 1830, with arcades and roofs in the Italian style, rise picturesquely on the slope of the plateau occupied by the Bois de Vincennes. In the Place de la Mairie is a *Monument to Eugène Delacroix* (1798-1863), the painter, who was born at St. Maurice; bust by Dalou.

On the left bank of the Marne is **Alfortville** (15,980 inhab.), connected with Charenton by a bridge. The *Veterinary College of Alfort*, Grande Rue 7, was founded in 1766 and trains also for the army. Alfortville is traversed by tramways running from the Pont de la Concorde to Bonneuil; from Charenton to Alfortville (Rue des Camélias); and from the Porte de Vincennes to the Porte d'Orléans (see Appx., pp. 42, 43).

From Charenton to *St. Maur*, see p. 417 and the Appx., p. 45.

Vincennes is continued on the N. by (1 1/4 M.) **Montreuil-sous-Bois** (4 1/2 M. from Paris), with 31,773 inhab., a place noted for its peaches, the cultivation of which occupies an area of 700 acres. It has a market on Sun. and Thurs., and fêtes on the 1st Sun. in July and the 2nd Sun. in September. — Montreuil is connected with Paris by a tramway (*TX*) starting from the Châtelet (40 or 20 c.; in 33 min.) and by the tramway from the Opéra to Fontenay-sous-Bois (to Montreuil 54 min., thence to Fontenay 12 min.); see the Appx., pp. 39, 42. Omnibus from Vincennes, 20 c. Conveyances from the Avenue Victoria, 40 c.

The *Cité* (Pl. R, 20, 23, 22; *V*) is the most ancient part of Paris. Here lay, in the time of Cæsar, the Gallic town of *Lutetia Parisiorum*. and the Paris of the Romans and the Franks was confined to the same site, with the addition of a small settlement on the left bank of the Seine. At a later period the town gradually extended on the right bank, but the Cité still retained its prestige as the seat of the old Royal Palace and of the cathedral of Notre-Dame. On one side of Notre-Dame rose the Episcopal Palace and the Hôtel-Dieu, originally an asylum for pilgrims and the poor; on the other side was the Cloître Notre-Dame, or house of the Canons, who play so prominent a part in the history of the university. In the Cité the predominant element in the population was the ecclesiastical, while the bnrgesses and the men of letters chiefly occupied the districts to the N. (right bank, *la Ville*) and S. (left bank, *l'Université*) respectively. — The Cité has long ceased to be the centre of Parisian life, but it possesses the two finest sacred edifices in Paris, the *Cathedral of Notre-Dame* and the *Sainte-Chapelle*. The *Hôtel-Dieu* still exists, but the site of the royal palace is occupied by the *Palais de Justice*.

The semicircular part of Paris which lies on the left bank of the Seine forms fully one-third of the whole city, its distinctive feature consisting of numerous learned institutions, the chief of which is the *Sorbonne*, or university, in the *Quartier Latin*. At the W. end of this part of the town are several ministries and embassies, the *Chambre des Députés*, a number of large military establishments, the residences of the old aristocracy (in the *Quartier St. Germain*), and, more to the S., the *Palais du Luxembourg*, now occupied by the Senate. The chief objects of interest on the left bank are the *Musée du Luxembourg* with its gallery of modern works of art, the *Panthéon*, the *Musée de Cluny*, illustrating mediæval and Renaissance art, the *Jardin des Plantes*, and the *Hôtel des Invalides*.

15. The Cité and the Ile St. Louis.

The Cité is approached from the right bank of the Seine by the Pont-Neuf, the Pont au Change, the Pont Notre-Dame, and the Pont d'Arcole, of which the first two are the most important.

The ***Pont-Neuf** (Pl. R, 20; *V*), at the W. end of the Cité, a bridge 360 yds. in length and 25 yds. in width, crossing both arms of the Seine, is, in spite of its name, the oldest bridge in Paris. It

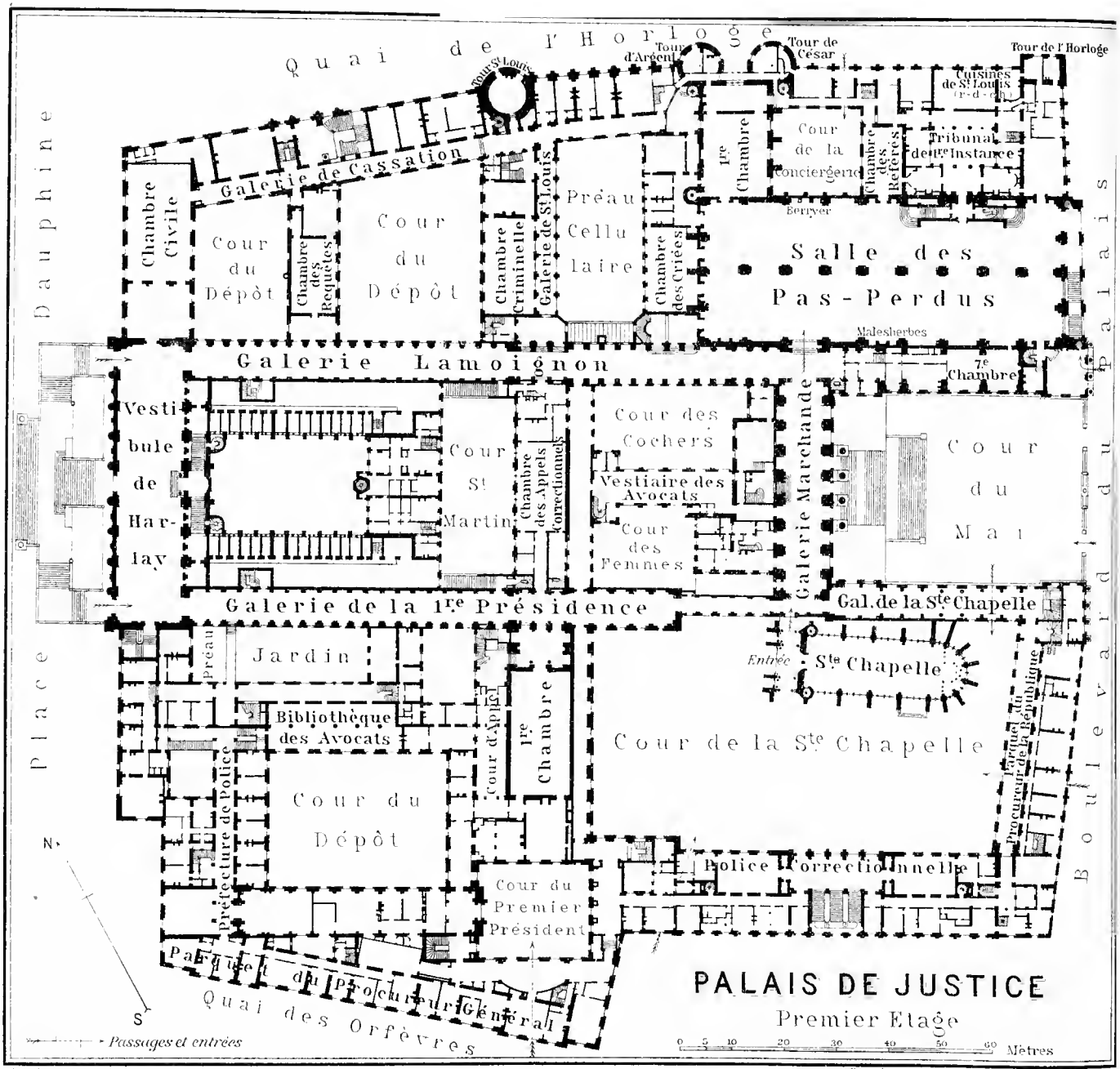
was constructed in 1578-1604, but was remodelled in 1852, while the end next the left bank was restored in 1886. The masks supporting the cornice on the outside are copies of those originally executed by J. B. Du Cerceau. On the island, halfway across the bridge, rises a fine *Equestrian Statue of Henri IV*, by Lemot, erected in 1818 to replace one which had stood here from 1635 to 1792, when it was melted down and converted into cannon. By way of retaliation Louis XVIII caused the statue of Napoleon on the Vendôme Column and another of the emperor intended for the column at Boulogne-sur-Mer to be melted down in order to provide material for the new statue. The Latin inscription at the back is a copy of that on the original monument. At the sides are two reliefs in bronze, which represent Henri IV distributing bread among the besieged Parisians and causing peace to be proclaimed by the Archbishop of Paris at Notre-Dame. — The bridge commands an admirable view of the Louvre. The large edifice on the left bank is the Monnaie (p. 291), and beyond it is the Institut (p. 289).

In the 17th and 18th cent. the Pont-Neuf was the favourite rendez-vous of news-vendors, jugglers, showmen loungers, and thieves. To this motley crowd *Tabarin*, a famous satirist, used to spout his witticisms, from a platform which he set up between Nos. 13 and 15 in the Place du Pont-Neuf. One of the first hydraulic pumps, the 'Samaritaine', was erected on this bridge (model at the Musée Carnavalet). Near by are the swimming-baths of 'La Samaritaine' (see p. 25). Down below, behind the statue of the king, is the Jardin Henri IV or Jardin du Vert-Galant. The best view of the bridge is obtained from this garden or from the banks of the Seine. Second-hand book stalls line the quays.

Opposite the equestrian statue, a few paces distant, is the *Place Dauphine* (called Place de Thionville under the Revolution), partly surrounding which are some 17th cent. houses of brick, with festoons of white stone. — The W. façade of the *Palais de Justice* (p. 261), towards the Place Dauphine, was constructed by Duc in 1857-68. The gravity of the style accords well with the purpose of the building. Eight engaged Doric columns and two corner-pillars support the rich entablature. The six allegorical figures below the windows represent Prudence and Truth, by Dumont; Punishment and Protection, by Jouffroy; Strength and Justice, by Jaley. Three inclined slopes ascend to the entrance of the Vestibule de Harlay (p. 262).

The **Pont au Change** (Pl. R, 20; *V*) leads from the Place du Châtelet to the Cité (p. 174). The bridge, which is one of the most ancient in Paris, and was only less celebrated than the Pont-Neuf, was entirely rebuilt in 1858-59. Its name is derived from the shops of the money-changers and goldsmiths with which the old bridge was flanked.

The bridge commands a fine view. Opposite lies the Cité, with the Palais de Justice and the Tribunal de Commerce; higher up the river are the Hôtel-Dieu and Notre-Dame (p. 265); to the left the Hôtel de Ville and the tower of St. Gervais (p. 178); down the river appear the Pont-Neuf, the Louvre, etc. To the right is the *Quai de la Mégisserie* (tannery), which used to be called the Quai de la Ferraille, from the dealers in old iron who resorted thither. To the left is the *Quai de l'Horloge*, formerly the



PALAIS DE JUSTICE

Premier Etage

d'après P.J.H. Dauvet

Gravé et imprimé par Wagner & Debes, Leipzig

Quai des Lunettes, which name is partially justified by the opticians' shops still to be seen. It is also known as the Quai des Morfondus ('of the chilled') on account of the icy blasts which sweep it in winter. — Above the Pont au Change and the Pont St. Michel (p. 269) may be seen (1907) the works in connection with Line 4 of the *Métropolitain*, the tunnel of which is to pass under the Seine (see Appx., p. 33).

On the other side of this bridge is the Boulevard du Palais, the chief thoroughfare in the Cité, the prolongation of which on the left bank of the Seine is formed by the Boulevard St. Michel (p. 269).

The ***Palais de Justice** (Pl. R, 20; *V*), a vast complexus of buildings, has occupied since the 10th cent. the site of the ancient palace of the kings of France, which was itself preceded by that of the old Roman governors. St. Louis (d. 1270) presented part of the building to the Parlement, or supreme court of justice, Charles VII adding the remainder. In 1618 and again in 1776 the palace was so much injured by fire that only four towers, parts of the basement, and the Sainte-Chapelle (p. 262) have been preserved. The *Tour de l'Horloge*, at the corner, dates from 1298 and is adorned with sculptures by Germain Pilon, restored in 1850. Its clock, which has a handsome dial, was reconstructed in 1370 and restored in 1685 and 1850; it is perhaps the oldest public clock in France On the N. side are the *Tour de César* and the *Tour d'Argent*, and farther on the crenellated *Tour St. Louis* or *Bon-Bec*. The Tours de César and de l'Horloge, which formerly stood at the head of the bridge of Charles the Bald (823-877), now flank the entrance to the Conciergerie (p. 263). — The buildings at the corner of the Boul. de Paris and the Quai des Orfèvres are to be pulled down to make room for an addition to the Palais de Justice.

The Palais is open daily, 11-4, except Sundays and holidays, and visitors may then inspect the Salle des Pas-Perdus and the Ste-Chapelle; the courts themselves, which are also public, open at noon. Besides the main entrances in the Boulevard du Palais and the Place Dauphine there are various side-entrances. Most of the courts are on the first floor. The *Court of First Instance*, with its offices, lies to the right of the Salle des Pas-Perdus (see below; civil courts) and to the left of the court of the Ste-Chapelle (p. 262; criminal courts). The *Cour de Cassation* is beyond the Salle des Pas-Perdus (see below) and the *Appeal Court* (p. 262) beyond the court of the Sainte-Chapelle.

The *Cour du Mai* or *Cour d'Honneur*, adjoining the Boulevard du Palais, is enclosed by a handsome railing dating from 1787 (restored in 1877). This court owes its name to the maypole which was annually erected there by the lawyers' clerks, whose association was known as La Basoche. The Doric pediment of the façade is adorned with allegorical figures, and is covered with a quadrangular dome. Mounting the steps, we enter the —

Galerie Marchande, the first vestibule of the Palais. Neither this nor the *Cour d'Appel* at the top of the staircase is of any special interest.

Turning to the right of the gallery, we enter the ***Salle des Pas-Perdus**, serving as a vestibule to most of the seven *Civil Chambers* constituting the *Court of First Instance*. This hall (restored since

it was burnt by the Communards in 1871), which consists of two vaulted galleries, is one of the largest of the kind in existence, measuring 240 ft. in length, 90 ft. in width, and 33 ft. in height. Before the fire of 1618 this was the great hall of the palace, where the 'Basoche' was privileged to perform moral plays, satirical dramas, and farces. On the right side is a monument erected to the minister *Malesherbes*, who was beheaded in 1794, the defender of Louis XVI before the revolutionary tribunal; the statue is by *J. Dumont*, the figures emblematic of France and Fidelity are by *Bosio*, and the bas-relief by *Cortot*. Nearly opposite is a similar monument to *Berryer* (d. 1868), a celebrated advocate, by *Chapu*. On the left is the *Première Chambre Civile*, which was constructed by St. Louis, restored under Louis XII, and since altered. It was the gilded chamber or 'Grand' Chambre du Parlement', into which Louis XIV made his historical entrance, booted and spurred and whip in hand. The revolutionary tribunal met there in 1793 and passed the death-sentence on Marie Antoinette (see p. 264).

To the right of the *Galerie Lamoignon*, which begins between the Salle des Pas-Perdus and the Galerie Marchande, are the three halls of the *Cour de Cassation*, all with fine ceilings (best days for visitors, Thurs., Frid., & Sat.; gratuity 1 fr.). Adjoining the *Chambre Criminelle* is the *Galerie St. Louis*, adorned with a statue of St. Louis and frescoes by Luc. Ol. Merson. The *Chambre Civile*, the most magnificent, has a painted and gilded cassetted roof and is adorned with paintings in the spandrels (Glorification of Law, by *Baudry*, and Law and Truth, by *Delaunay*).

At the end of the gallery is the *Vestibule de Harlay*, on the side next to the Place Dauphine (p. 260), the façade of which is seen on the way to the Pont-Neuf. This hall is embellished with statues of four monarchs who were eminent as legislators: St. Louis, Philip Augustus, Charlemagne, and Napoleon I. On the left, a bust of Viollet-le-Duc, the architect, by *Chapu*. The staircase in the middle, with a figure of Justice by *Perraud*, leads to the left to the *Cour d'Assises*, with a ceiling by Lefebvre, and to the right to the *Chambre des Appels de la Police Correctionnelle*. On the landing, Law, by *Duret*.

The *Galerie de la Première Présidence*, parallel to the Galerie Lamoignon, leads from the Vestibule de Harlay to the new parts of the Palais. To the right, about halfway along the gallery, is the *Première Chambre de la Cour d'Appel*, handsomely decorated like those of the Cour de Cassation, with a ceiling-painting (Justice) by *Bonnat*. At the end are two gilded Renaissance scutcheons, with allegorical figures.

The four *Chambres de la Police Correctionnelle*, Nos. 8 and 9 on the first floor, Nos. 10 and 11 on the second, have a special entrance in the Cour de la Sainte-Chapelle, on the W. side.

The ****Sainte-Chapelle**, the most interesting portion of the Palais de Justice, lies to the left of the main entrance, in the

same court as the Police Correctionnelle. It is open to the public, 11 to 4 or 5 daily, except Mon. and holidays. It is seen to advantage only in bright weather. This was the ancient palace-chapel, erected in 1245-48 during the reign of St. Lonis by *Pierre de Montereau* for the reception of the sacred relics (see p. 267) now at Notre-Dame, which St. Lonis brought back from the Crusades in 1239. The chapel, which was restored after 1837, chiefly by Viollet-le-Duc, is a perfect gem of Gothic architecture, bnt unfortunately is partly concealed by other portions of the Palais. In 1871 it narrowly escaped destruction, as it was almost entirely surrounded by a blazing pile of buildings. The only service now performed here is the 'Mass of the Holy Ghost', celebrated annually on the re-opening of the courts after the autumn vacation. The interior consists of two chapels, one above the other.

The Lower Chapel *(Chapelle Basse)* was nsed by the domestics of the palace. In the floor are tombstones of numerous canons of the Ste-Chapelle. A spiral staircase ascends to the —

Upper Chapel, in which the court attended divine service. The proportions of this chapel, which is 66 ft. in height, 115 ft. in length, and 36 ft. in width, are remarkably light and elegant. The fifteen large windows (49 ft. by 13 ft.), framed in beautiful tracery, are separated only by the width of the buttresses. The magnificent stained glass, part of which dates from the time of St. Louis, was restored by Lusson from designs by Steinheil. The subjects are from the Bible and the lives of saints. The first window on the right represents the Legend of the Cross and the Translation of the Crown of Thorns and of the wood of the Cross (see p. 267). The glass in the rose-window, dating from the 15th cent., represents subjects from the Apocalypse. The polychrome decoration of the walls harmonizes well with the coloured windows. The two recesses nnder the windows of the fourth bay were reserved for the royal family. From the little grated opening in the 5th bay on the right Louis XI used to join in the service without being seen. Against the pillars are placed statues of the Apostles (partly restored). Behind the altar is the handsome Gothic canopy, in wood, where the sacred relics were formerly preserved. It is provided with two small spiral staircases. — We quit the chapel by the portal, turn to the right, and pass through a glass-door (opened by the custodian) into the Galerie Marchande (p. 261).

The Conciergerie, a prison famous in the annals of France, occupies the lower part of the Palais de Justice adjoining the Seine (bell at the first door on the left as we come from the boulevard). Most of the political prisoners of the first Revolution were confined here before their execution. Profound interest attaches to the small chamber or cell in which Marie Antoinette was imprisoned, in which a monument was placed in 1816. We pass thence into the cell in which Robespierre was afterwards confined. Beyond these is the ancient chapel, which became the Hall of the Girondists, and is now restored to its old use. Other celebrated prisoners at the Conciergerie were Bailly (p. 312), Malesherbes (p. 262), Mme. Roland, Camille Desmoulins (p. 89), Danton, Fabre d'Eglantine, Georges Cadoudal, and the Comte de La Valette. Our attention is drawn to two

paintings: Marie Antoinette bidding farewell to her family when she was about to be transferred from the Temple to the Conciergerie, by *Drolling*, and Marie Antoinette receiving the sacrament in her cell, by *Pajou* (1817). This prison, the Salle des Gardes, the passage called the Rue de Paris or Rue des 'Pailleux' (where more than 250 victims of the Jacobins were sometimes lodged with only straw to lie on), and the fine Gothic hall of St. Louis (under the Salle des Pas-Perdus, p. 261; restored by Viollet-le-Duc) are shown on Thurs. (9-5) to visitors provided with a permission obtained on written application to the Préfet de Police de Paris (bureau des prisons), Rue de Lutèce, opposite the Palais. The custodian (fee) points out the sombre door leading to the Cour du Mai (p. 261) through which passed more than 2700 victims of the Revolution, and which communicates with the courtyard where the 'September Massacres' took place. — The so-called *Cuisines de St. Louis*, relics of the palace of the 13th cent., are not shown.

Opposite the Palais de Justice, on the E. side of the Boul. du Palais, rises the **Tribunal de Commerce** (Pl. R, 20; *V*), built by *Bailly* in the Renaissance style in 1860-66. It is surmounted by an octagonal dome, 138 ft. high, which, being in the line of the Boulevard de Sébastopol (p. 84), is visible from the Gare de l'Est. The interior, open to the public on week-days, deserves a visit. The *Grand Staircase* ascends to the Audience Chamber and the Bankruptcy Courts. On the first landing are statues of Industrial Art by *Pascal*, Mechanical Art by *Chapu*, Terrestrial Commerce by *Maindron*, and Maritime Commerce by *Cabet;* and at the top are Caryatides by *Dubut.* In the *Vestibule*, on the first floor, are busts of L'Hôpital, Chancellor of France (1505-73), and Colbert (see p. xvii). The *Salle d'Audience* on the first floor, to the left of the staircase, wainscoted with oak, is adorned with panels in imitation of porcelain painting, and with four historical pictures by Robert-Fleury and P. Delance. The chief hearings are on Monday. Enclosed within the building (to the left of the grand staircase and then to the right) is a fine *Quadrangle* surrounded by two colonnades, one above the other, above which are Caryatides by Carrier-Belleuse supporting the iron framework of the glass-covered roof.

The broad RUE DE LUTÈCE, opposite the principal entrance to the Palais de Justice, leads to the Hôtel-Dieu. In the middle is a bronze statue of *Th. Renaudot* (1586-1653), philanthropist, physician, and founder of journalism in France (see p. 265), by A. Boucher (1892). — The small 'place' adorned with two fountains, behind the Tribunal de Commerce, to the left, is usually the scene of the chief *Flower Market* in Paris on Wed. and Sat., and of a *Bird Market* on Sun.; at present, however, it is occupied by the works in connection with the new line 4 of the Métropolitain.

The house at No. 9 in the *Quai aux Fleurs* (Pl. R, 23, 22; *V*) occupies the site of the abode of Héloïse and Abélard (see p. 244; tablet at No. 11). Farther on, in the *Rue des Ursins* (Pl. R, 22, *V*; parallel to the quay), No. 19, are the remains of the 12th cent. Chapelle St. Aignan; and at No. 18 in the *Rue Chanoinesse* (the second street parallel to the quay) is the so-called *Tour de Dagobert* (Pl. R, 22, *V*; 15th cent.), with an ancient wooden balustrade, whence the carving on Notre-Dame is well seen (apply to the concierge on the left).

The **Préfecture de Police** (Pl. R, 19, 20; *V*) occupies the old municipal barracks and officers' quarters in the Boul. du Palais, adjoining the Pont St. Michel (p. 269). There are three main departments: those of the central administration, the police-commissaries, and the city police. The offices are open from 10 to 4 or 5. The *Lost Property Office* (open 10-4) is at Quai des Orfèvres 36 (Pl. R, 20; *V*), beside the Palais de Justice.

When an article is lost the best plan is to write to the Préfet de Police (no postage-stamp necessary), furnishing as full details as possible.

At No. 8 in the *Quai du Marché-Neuf*, beyond the Quai des Orfèvres, stood the house of Th. Renaudot (p. 264), who founded the Gazette de France (see p. 53; tablet).

The **Hôtel-Dieu** (Pl. R, 22, 23; *V*), a little farther on, with its façade towards the Place du Parvis-Notre-Dame (see below), was re-erected on this site in 1868-78, by *Diet*. It stood formerly on the right of the Place, on either bank of the S. arm of the Seine, and is the oldest hospital in Paris, or perhaps in Europe, having been founded about 660. It was originally a nunnery and afterwards an asylum for pilgrims. This hospital is admirably fitted up, with 828 beds; three medical chairs are attached to it.

The PLACE DU PARVIS-NOTRE-DAME (Pl. R, 22; *V*), in front of the cathedral, is embellished with a bronze *Equestrian Statue of Charlemagne*, the horse being led by Roland and Oliver. It was designed by *L.* and *C. Rochet*. The present form of the Parvis dates from the reconstruction of the Hôtel-Dieu.

The old Parvis was much narrower. The *Petit-Pont* here spans the river in the place of one of the two ancient Roman bridges. It leads to the *Place du Petit-Pont*, the site of the Petit-Châtelet demolished in 1782. An inscription at No. 2 records that the 'Tour de Bois' which stood there was held in 886 by twelve Parisian heroes against a force of Normans.

The ***Cathedral of Notre-Dame** (Pl. R, 22; *V*), founded in 1163 on the site of a church of the 4th cent., was consecrated in 1182, but the nave was not completed till the 13th century. The foundation-stone was laid by Pope Alexander III., at that time a refugee in France. The general appearance of the building is rather heavy and squat, but this is owing to circumstances that could hardly have been foreseen by the architects. The spires originally projected were never added to the towers; the church is surrounded by lofty houses instead of by the low-roofed dwellings of the period; and, lastly, the adjacent soil has gradually been raised to the level of the pavement of the interior.

In 1793 Notre-Dame was converted into a 'Temple of Reason', the sculptures were mutilated, and the statue of the Virgin replaced by one of Liberty. On a mound thrown up in the choir burned the 'torch of truth', over which rose a Greek 'temple of philosophy', containing the enthroned figure of Reason (represented by Maillard, the ballet-dancer), who received in state the worship of her votaries. The orgies of which the church became the scene led, however, to its being closed in the following year. In 1795 the 'constitutional' Catholics re-opened it as a place of divine worship, and in 1802 it was definitively handed over to the orthodox Catholics. After 1845 it was restored by Lassus, Viollet-le-Duc, and Bœswillwald.

The *Façade, the finest part of the cathedral, dating from the beginning of the 13th century, and the earliest of its kind, has served as a model for the façades of many other churches in the N.E. of France. It is divided into three vertical sections by plain buttresses and consists of three stories, exclusive of the towers. The three large recessed portals are adorned with sculptures, which, so far as they have survived the ravages of the Revolution, are fine specimens of early-Gothic workmanship. Those on the central portal represent the Last Judgment; the noble modern figure of Christ on the pillar in the middle is by G. Dechaume. In the pediment-group (Christ in Glory) the angel on the left holding the nails is a masterpiece of French sculpture of the 13th century. The portal on the right (S.) is dedicated to St. Anne, and that on the left (N.), by which the church is generally entered, to the Virgin, both being adorned with appropriate sculptures. The relief representing the burial of the Virgin is noteworthy. The fine iron-work of the doors should also be observed. This story is connected with the one above it by a gallery with a series of niches containing statues of twenty-eight kings of Israel and Judah, who were also reputed to be kings of France. These were destroyed during the Revolution and re-executed in the 19th century. Above the gallery, in the centre, rises a statue of the Virgin, with two angels bearing lights, to the right and left of which are figures of Adam and Eve. — The centre of the second story is occupied by a large rose-window, 42 ft. in diameter, with the simple tracery of the early-Gothic style. At the sides are double pointed windows. — The third story is a gallery composed of pointed arches in pairs, about 26 ft. in height, borne by very slender columns, each double arch being crowned with an open trefoil. Above this gallery runs a balustrade, surmounted with figures of monsters and animals (see p. 268); and the façade then terminates in two uncompleted square towers, each pierced with a pair of pointed windows, about 52 ft. in height. — The lateral portals also deserve inspection. The spire above the cross, 148 ft. in height and constructed of wood covered with lead, was erected in 1859. The exterior of the choir has a charmingly light and elegant effect, with its bold flying buttresses and windows surmounted by pediments. (Adjoining fountain, see p. 268.)

Interior. — The church, which consists of a nave and double aisles, crossed by a single, short transept, is 139 yds. long and 52 yds. broad. The double aisles are continued round the choir, affording the earliest example of this construction. The choir is semicircular in form, as in most early-Gothic churches. The chapels introduced into the spaces between the buttresses of the aisles and choir are in a late-Gothic style. The vaulting, 110 ft. high in the nave, is borne by 75 pillars, most of which, unlike those in other Gothic buildings, are round. Above the inner aisles runs a triforium borne by 108 small columns, and the clerestory is pierced with 37 large

windows. The ancient stained glass of the roses over the principal and lateral portals is worthy of inspection. The pulpit, a masterpiece of modern wood-carving, was designed by *Viollet-le-Duc* (1868). To the right of the S. portal are two black marble slabs in memory of 75 victims of the Commune (p. 251).

The *Choir* and *Sanctuary* are separated from the nave and ambulatory by very handsome railings. By a pier to the right of the entrance is a mediæval statue of the Virgin (1st half of the 15th cent.), the real 'Notre Dame de Paris', held in high veneration by the faithful. The choir-stalls and the reliefs in wood (early 17th cent.), chiefly representing scenes from the history of Christ and the Virgin, should be noticed. In the sanctuary are a modern high-altar (1874), a Pietà in marble (known as the Vow of Louis XIII), and statues of Louis XIII and Louis XIV, by *N.* and *G. Coustou* and *Coyzevox*.

The choir-screen is adorned with twenty-three richly coloured and partly gilded *Reliefs in stone, representing scenes from the life of Christ, by *Jehan Ravy* and his nephew *Jehan le Bouteillier*, executed in 1319-51. These are notable achievements of Gothic sculpture, varying somewhat in the execution, but all marked by monumental dignity, calm, and beauty.

The choir-chapels contain a number of monuments, chiefly of former archbishops of Paris. Beginning at the sacristy (see below): *Archb. Affre* (d. 1849; see p. 181), by Debay; *Archb. Sibour* (d. 1757; see p. 287), by Dubois; *Comte d'Harcourt* (d. 1718), by A. Pigalle; *Archb. Darboy* (d. 1871; see p. 251), by Bonnassieux; *Cardinal Morlot* (d. 1863), by Lescornel; *Bishop Matiffas de Bucy* (d. 1304), with a fine crozier, behind the high-altar; *Cardinal de Belloy* (d. 1806), a group in marble by Deseine; *Archb. de Quélen* (d. 1839), by G. Dechaume; *Cardinal de Noailles* (d. 1729), by the same; *Archb. de Juigné* (d. 1811), by Cartellier; *Archb. de Beaumont* (d. 1781); monument of *Marshal Guébriant* (d. 1643), and his wife *Renée du Bec-Crépin*.

The *Organ*, built in 1750 and enlarged by A. Cavaillé-Coll in 1868, has 6000 pipes, 110 registers, and 5 key-boards.

The *Transepts* contain frescoes: on the right, scenes from the life of the Virgin, apostles and fathers of the Church; on the left, bishops of Paris, with monks, by *Perrodin* (1869-70).

The **Sacristy**, which contains the *Treasury*, is open on week-days 10.30 to 4 or 5 (apply to the sacristan on the right of the ambulatory). It was erected in 1843-50 by Viollet-le-Duc and consists of two rooms, at the end of the gallery and on the left, which occupy the site of the old archbishop's residence pulled down in 1830. A sacristan shows and explains the various objects, with the usual unsatisfactory haste of such guides. Most of the objects are modern and, with the exception of a few of the more recent acquisitions, of little artistic value. The communion vessels, in the mediæval style, presented by Napoleon III., are noteworthy. The ancient objects include a large Greek cross, enamelled (12th or 13th cent.), silver busts of SS. Denis and Louis (14th cent.), a Greek chalice of the same period; German chalice of the 15th cent.; chasubles of the 15-16th, amphoræ of the 16th, and reliquaries of the 13-16th cent., the most interesting being that containing the sacred relics (Crown of Thorns, Nail from the Cross, and Fragment of the True Cross; see p. 263). — Among the objects of historical interest are the coronation robes of Napoleon I. and the blood-stained clothes of the archbishops Affre, Sibour, and Darboy.

Towers. The *View from the towers of Notre-Dame (223 ft. in height), is one of the finest in the city. The entrance to the towers is outside the

church, by the N. tower, to the left of the portals. The ascent may be made from 9 to 4 or 5. The platform on the summit is reached by 397 steps (256 to the first gallery). In the S. tower hangs the great *Bourdon de Notre-Dame*, one of the largest bells in existence, weighing 12½ tons; the clapper alone weighs nearly half-a-ton. Another bell here (not used) was brought from Sebastopol. The quaint and skilfully-executed *Gargoyles* (hobgoblins, chimeras, etc.) along the balustrades of the towers should be noticed.

In the square at the back of the cathedral rises the tasteful Gothic *Fontaine Notre-Dame*, designed by Vigoureux (1845), and a marble *Bust of Goldoni* (1707-1793), the Italian comic poet, by Tortini (1907). A good view of the choir of the cathedral (p. 266) is obtained from this point.

At the S.E. end of the Ile de la Cité, not far from the fountain just described, stands the **Morgue** (closed to the public), a small building re-erected in 1864, where the bodies of unknown persons who have perished in the river or otherwise are exposed to view for identification. They are placed in a refrigerator and frozen at a temperature of 5-7° Fahr. before being laid on the marble slabs in the 'salle d'exposition', which is kept at a temp. of 25° and is shut off from the public by a glass partition. In this congealed condition they may be kept, if necessary, for three months. The bodies brought here number 700-800 annually.

The **Ile St. Louis** (Pl. R, 22; *V*), an island above that of the Cité, with which it is connected by means of the *Pont St. Louis*, a few paces to the N. of the Morgue, has an old-world aspect contrasting strangely with the busy life around.

The Church of St. Louis-en-l'Ile, on the right of the principal street, was begun in 1679 and completed in 1725. It possesses an interesting pierced tower.

In the interior are some modern and a few old paintings; two of the latter are in the 2nd chapel to the right of the high-altar (over the altar itself, a curious portrait of St. Francesco de Paola) and two (of 1604) in the 4th chapel. In the wall of this chapel (on the right) is the sacrificial stone upon which Pius VII. officiated when he was a prisoner at Fontainebleau (1812-14). Farther on is a pretty 'bénitier' from the Carmelite convent of Chaillot, a souvenir of Sœur Louise de la Miséricorde (Louise de La Vallière; 1675). In the Chap. des Fonts, Baptism of Christ, by *Stella* (Van den Star). The *Treasury*, which contains an antependium (26 pieces of embroidery) of the 13th cent., may be inspected on the Frid., Sat., and Sun. following Aug. 25th (festival of St. Louis). There are also some small reliefs in alabaster of the 15th century.

To the E. of the church, on the Quai d'Anjou (No. 17; tablet), is the old *Hôtel Lauzun* (1657), formerly occupied by the poets Théophile Gautier (18-1172) and Baudelaire (1821-67), lately thoroughly restored by its proprietor, the Baron Claremont-Pichon (visitors admitted on application). — The Rue des Deux-Ponts connects the Quai d'Anjou with the *Quai d'Orléans* (Pl. R, 22; *V*), where, at No. 6, in an old house with a carved doorway, the *Bibliothèque Polonaise* is situated. The library (public reading-room on the 2nd floor open 11-4) was founded in 1830, and has been supplemented by a small museum

with a collection of relics of Adam Mickiewicz (1798-1855), the Polish poet, who was professor of Slavonic literature at the Collège de France from 1840 to 1844. A tablet at No. 12 in this quay, at the corner of the Rue de Budé, marks the birthplace of *Félix Arvers* (1806-1850), the poet, whom a single sonnet made famous.

In the Rue St. Louis (No. 2) stands the handsome **Hôtel Lambert**, built in the 17th cent. by *Levau* for Lambert de Thorigny, and now belonging (since 1832) to the Princes Czartoryski.

In the absence of the family visitors are admitted (preferably 10-11 a.m.) on application by letter to M. le Secrétaire de l'Hôtel Lambert. The splendid staircase is adorned with Gobelins tapestry. The round vestibule is panelled with paintings in monochrome by *Le Sueur*. — Galerie d'Hercule: Marriage of Hercules and Hebe, by *Le Brun* (ceiling); landscapes on the wall-panels by *Fr. Perrier* and paintings in grisaille by *Le Sueur*. — Small room: Aurora, by *Le Brun;* two reliefs by *Donatello;* old reliquary of carved ivory, etc. — Study: Three charming *Watteaus;* grisailles by *Le Sueur;* Credo, by *Frémiet*. — The ceiling of the bedroom (formerly the Salle des Muses) is painted by Le Brun and contains a bed in the Henri II style. — Voltaire was once a tenant of the Hôtel Lambert, then belonging to the Marquise du Châtelet-Lomont.

The Boulevard Henri IV (p. 182) runs past the house, and to the right is the Pont Sully (p. 182) which crosses to the Boul. St. Germain (p. 300) on the left bank, close to the Halle aux Vins and near the Jardin des Plantes (p. 327).

16. Quartier Latin.

Métropolitain (Line 4; see Appx., p. 33). — Restaurants, see p. 21.

The quarter on the left bank of the Seine, to the S. of the Cité, which comprises the 5th Arrondissement (Panthéon) and the E. portion of the 6th (Luxembourg), is well known by the name of the Quartier Latin. It and the Cité together form the oldest part of the town. From time immemorial learned societies have had their headquarters here, and the 'Quartier' long enjoyed the comprehensive title of 'L'Université' (see p. 259).

As we approach it from the Cité by the Boul. du Palais we cross the narrower arm of the Seine by the *Pont St. Michel* (Pl. R, 20, 19; *V*), which commands a fine view of Notre-Dame, on the left. On the same side, below the Quai St. Michel, is a station of the Orléans line (p. 32). The bridge ends at the **Place St. Michel**, where, on the right, we observe the *Fontaine St. Michel*, a fountain 85 ft. high and 49 ft. in width, erected in 1860 from designs by Davioud. The monument, which stands against a house, consists of a triumphal arch in the Renaissance style, containing a group of St. Michael and the dragon in bronze, by *Duret*, placed on an artificial rock, from which the water falls into three basins flanked with griffins. At the sides are columns of red marble bearing allegorical bronze figures.

The **Boulevard St. Michel** (Pl. R, G, 19; *V*) is the main artery on the left bank, and continues the great trunk-line of boulevards

that intersects Paris from the Gare de l'Est to the Carrefour de l'Observatoire (p. 334). Its numerous cafés and restaurants are much frequented by students.

The ancient *Rue de la Huchette* (13th cent.), and the *Rue St. Séverin* (Pl. R, 19; *V*), beginning to the E. of the Place and Boulevard St. Michel, penetrate one of the dirtiest and most intricate, but at the same time most interesting and best preserved quarters of old Paris. Off the former of these streets open the quaint Ruelles du Chat-qui-Pêche (so named from an ancient shop-sign) and Zacharie. — In the Rue St. Séverin lies the interesting church of **St. Séverin** (Pl. R, 19; *V*), dating mainly from the 13th and 16th cent., and partly occupying the site of an oratory of the period of Childehert I. It consists of a nave and double aisles flanked with chapels, and without a transept. The façade is now composed of a portal of the 13th cent., brought from a church in the Cité which was taken down in 1837, with a handsome tower of the 14th cent. rising above it. By the N. door are two lions, standing between which the priests of St. Séverin used to administer justice. The second aisle on the right dates from the 14th cent., the remainder from the 15th. The spacious nave has 15 windows; the stained glass of those in the upper row dates from the 15th and 16th cent., that in the other windows and in the chapels is modern. The double ambulatory has interesting groined vaulting and above the choir is a curious triforium. The modern mural paintings in the chapels are by *Heim*, *Signol*, *Schnetz*, *Hippolyte Flandrin*, *Hesse*, and others. The chapels at the end contain votive sculptures and paintings.

A little farther on, near the Rue Lagrange, is the ancient church of **St. Julien-le-Pauvre** (Pl. R, 19, 22; *V*), the chapel of the former Hôtel-Dieu. It is an unassuming edifice in the Gothic style of the 12th cent., without portal or tower, but the choir and side-apses are interesting. It is now occupied as a Greek church; services on Sun. and festivals at 10 a.m. In the right aisle, by the wall, is a tomb with sculptured reliefs of the 15th century. The adjoining court contains a fragment of the rampart built by Philippe Auguste (apply to the sacristan). In the left aisle is a statue of Montyon (1733-1820), the well-known philanthropist. The entrance is at No. 11 in the Rue St. Julien-le-Pauvre, through a narrow and dirty court. To the right of the door is an old well (closed).

At the back of the church runs the Rue du Fouarre (*i.e.* 'of the straw' on which the students sat). In the 13th cent. this quarter was largely occupied by schools, and is mentioned by Dante under the name of 'Vico degli Strami' (Paradise, X, 137). The Rue du Dante leads thence to the *Rue St. Jacques* (Pl. R, 9; *V*), where, at No. 72, on a tablet in the wall is a plan of the old Porte St. Jacques which belonged to Philippe Auguste's fortified enclosure. For the remainder of this street, see p. 330. — The Rue St. Julien-le-Pauvre ends at the *Rue de la Bûcherie*, containing, at the corner of the Rue de l'Hôtel-Colbert, a building in the shape of a rotunda; this was used as a lecture-room by the faculty of medicine from 1483 to 1775, and under the Empire as a school of anatomy; a students' residence is to be built here.

The Boul. St. Michel crosses the *Boulevard St. Germain* (p. 300), at a point about 330 yds. from the Seine. This is one of the busiest spots in Paris. On the left are the gardens in front of the Thermes (p. 280) and the Hôtel de Cluny (p. 272). The Boul. St. Michel then skirts the Place de la Sorbonne (p. 282), passes the E. entrance of the Luxembourg garden (p. 323), and ends at the Carrefour de l'Observatoire (p. 334).

About 100 yds. from the Boul. St. Michel, in the Boul. St. Germain, is the **Ecole de Médecine** (Pl. R, 19; *V*), a huge block of buildings stretching on the S. to the Rue de l'Ecole-de-Médecine. The modern façade (1878) towards the boulevard, by *Ginain*, is in

the same severely plain style as the façades of the Palais de Justice in the Place Dauphine and the Hôtel des Postes. The two caryatides, by Crank, represent Medicine and Surgery. The old part of the building, in the Rue de l'Ecole-de-Médecine, dates from the 18th cent., and possesses a handsome court flanked with an Ionic colonnade, at the end of which rises a bronze statue of *Bichat*, the anatomist (1771-1802), designed by David d'Angers. In the vestibule is a group by *Barrias*, Science unveiling Nature. In the gallery next to the Boul. St. Germain: Hippocrates and Hygieia, by *J. Thomas*. The 1st Salle des Thèses contains a large painting, by *Richet*, of the foyer of the Théâtre Français as a hospital (1870-71). In the *Vestiaire* at the E. end: Hippocrates refusing the gifts of Artaxerxes, by *Girodet* (apply to the concierge on the right, Place de l'Ecole-de-Médecine).

The collections are only open to medical men provided with a permit from the secretary. — In the main building are the *Large Amphitheatre* (1400 seats); the *Library* (ca. 90,000 vols.), which is open to students and medical men daily, except on Sundays, holidays, and in vacation (1st Aug.-15th Oct.), 11-6 and 7.30-10.30 o'clock; and a *Museum of Comparative Anatomy*, named *Musée Orfila* after its celebrated founder (1787-1853).

In the open space to the W. of the Ecole de Médecine are bronze statues of *P. Broca* (1824-1880), surgeon and anthropologist, by P. Choppin, and of *Danton* (1759-1794) as 'organiser of the national defence', by A. Paris.

On the opposite side of the street is a large new addition, containing the *Ecole Pratique* or laboratories. Adjacent, to the left, is the former refectory of an old Franciscan monastery (15th cent.; visible from the court of No. 7), where the revolutionary 'Club des Cordeliers' held its meetings, now occupied by the *Musée Dupuytren*, a pathological collection, and, on the fourth floor, by the *Musée Broca* (anthropology).

The fine 17th cent. house at No. 5, Rue de l'Ecole-de-Médecine, once the Amphithéâtre de St. Côme (1694), is now the *Ecole des Arts Décoratifs*.

At the corner of the ancient Rue Serpente and the modern Rue Danton, the latter beginning near the Fontaine St. Michel, is the *Hôtel des Sociétés Savantes*, where meetings of learned bodies are held. The Rue Hautefeuille, to the right of the Rue Serpente, contains, at No. 5, the *Hôtel des Abbés de Fécamp*, with a graceful turret surmounting the corner of the Impasse Hautefeuille, and at No. 9 a 15th cent. house with battlements and three turrets, built, it is said, by the Carthusian monks. — In the Rue St. André-des-Arts, to the left of the Rue Hautefeuille, beyond the Place, No. 49 (tablet, high up), is the site of Jeanne de Navarre's mansion, afterwards occupied by Jacques Coitier, physician to Louis XI and the dukes of Orleans; at No. 61 is the lane called the *Cour du Commerce*, in which (Nos. 4 & 8) Marat's newspaper 'L'Ami du Peuple' was printed (1793). Opening off this lane, at No. 3bis, on the left, is the *Cour de Rouen*, called *de Rohan*, a dépendance of the palace of the Archbishops of Rouen (15th cent.), where Henri II built a house for Diane de Poitiers. Near the beginning of this 'cour' is the base of a tower, forming part of the ramparts of Philippe Auguste, and farther on, on the right, is a curious well called the Puits de Coitier (see above; apply to the concierge). We emerge from the Cour du Commerce at No. 130 Boul. St. Germain.

The *Hôtel de Cluny (Pl. R, 19; *V*), to the S.E. of the intersection of the Boulevards St. Michel and St. Germain, occupies part of the site of a Roman palace supposed to have been founded by the

Emperor Constantius Chlorus, who resided in Gaul from 292 to 306. Julian was proclaimed emperor by his soldiers here in 360; and this was the residence of the early Frankish monarchs until they transferred their seat to the Cité (p. 259). The only relics of the palace still existing are the ruins of the *Thermes*, or baths once connected with it (p. 280). Abont 1331 it came into possession of the Benedictine Abbey of Clnny (near Mâcon, in Burgundy), and the abbots built themselves a residence on its rnins. The present *Hôtel de Cluny*, a remarkably fine specimen of the late-Gothic style, in which the Renaissance influence is apparent, was built by Abbot Jacques d'Amboise in 1490 and retains its original appearance almost unaltered. James V. of Scotland and Marie d'Angleterre, the third wife of Louis XII (known as 'La Reine Blanche'), occupied it at different times. Under the Revolution it was declared to be 'national property', and in 1833 was acquired by the archæologist Al. du Sommerard in order to accommodate his valuable collection of mediæval and Renaissance works of art. On his death (1842) the edifice and collections were purchased by government and united with the Thermes, the latter being presented by the municipality of Paris.

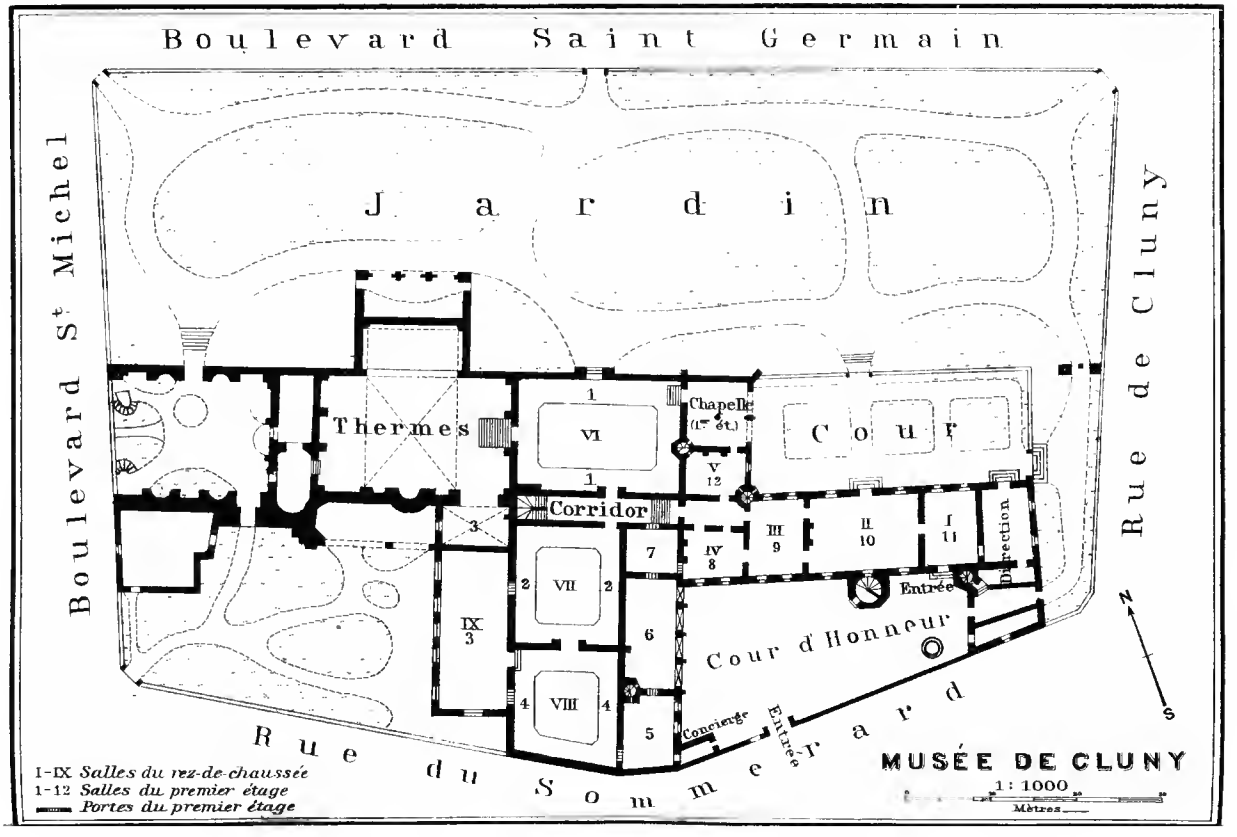
The ***Musée de Cluny** comprises a most valuable collection of mediæval objects of art and products of industry. As there are upwards of 11,000 objects, a single visit will hardly afford an idea of even the most important. The museum is now in process of reorganization, and changes in the arrangement of the exhibits are frequent. Director, *M. Ed. Haraucourt*.

Admission. The Musée de Cluny et des Thermes is open to the public every day except Mon. and certain holidays (p. 64), from 11 to 4 on Sun. and holidays, 11 to 5 on week-days in summer (April 1st-Sept. 30th), and from 11 to 4 in winter. Catalogue (1883) 4 fr., in boards 5 fr. New catalogue in preparation. — Explanatory labels are attached to nearly all the exhibits. Sticks and umbrellas must be given up (no fee). Photographs of the finest exhibits are on sale in the first room.

The entrance is at No. 24 Rue du Sommerard, adjoining the sqnare of the Sorbonne (p. 280). The court is enclosed by a battlemented wall. We enter by a large gate or by a vaulted postern, both adorned with tasteful sculpture. The main building and projecting wings have Gothic windows with stone mullions, a tasteful cornice, an open-work parapet, and graceful dormer-windows. In the middle of the façade rises a short and massive tower. The left wing has four large Gothic arcades. In the right wing is the entrance to the garden (p. 280). The door of the museum is at the right corner of the main bnilding.

Ground Floor. *I. Room.* Various sculptures; panels and chests of different dates; Flemish tapestry; weights and measnres; mortars; epitaphs, etc. — In the small room on the right is a valuable collection of ancient shoes, wood-carvings, and tapestry.

II. Room (to the left of R. I), with a stone chimneypiece adorned with high-reliefs dating from 1562: Christ and the Samaritan


Boulevard Saint Germain
Boulevard St Michel
Rue de Cluny
Rue du Sommerard
Jardin
Thermes
Chapelle (1er ét.)
Cour
Corridor
Cour d'Honneur
Entrée
Direction
Conciergerie
Entrée
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1-IX Salles du rez-de-chaussée
1-12 Salles du premier étage
Portes du premier étage
MUSÉE DE CLUNY
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Mètres

woman, by *Hugues Lallement*. New acquisitions are temporarily placed here. Opposite the entrance, Virgin (Vierge de Moussac). Behind, small objects belonging to the *Wasset* and *Dru Collections*. By the window on the right: Ivory carvings (14-18th cent.); objects found during the excavations at Antinoë (see p. 229). By the window on the left: Facing-slabs (Spanish, 16th cent.); Gallo-Roman antiquities. Left wall: Madonna (French, 16th cent.). In the centre: Embroidered alb. Then, moulds for consecrated wafers (13-15th & 16-17th cent.) Fine caskets and chests presented by Baron Arthur de Rothschild. At the end, to the right and left: St. Barbara (French, 16th cent.) and a Madonna (French, 14th cent.). By the second window on the right: Coptic hair-nets from Antinoë (see above).

III. Room. Entrance-wall: *709. Large carved altar-piece in gilded and painted wood, of the end of the 15th cent.; to the right, *712. Flemish altar-piece of carved wood, painted and gilded (15th cent.); to the left, 816, 788. Holy Women and Mater Dolorosa (16th cent.). By the windows on both sides: leaden objects found in the Seine at Paris (14-16th cent.). On the other wall: no number, *Altar-piece with the Passion, larger than and as fine as that opposite (No. 709); to the right, 715. Calvary, triptych in carved wood (16th cent.); to the left, *710. Large German triptych in carved wood, painted and gilded, of the end of the 15th cent., upon a French credence of the 15-16th centuries. Several fine Gothic cabinets. — In the centre, on a separate screen, is part of the Rothschild Bequest (see p. 157). Window-side, on the left, two panels by *M. Wohlgemuth* (1480); centre, alabaster reliefs in a carved wood frame adorned with lapis lazuli (16th cent.), representing the Resurrection and the Descent into Hell. Below, under glass, Christ at the Mount of Olives (Hispano-Flemish, 16th cent.); German medal (1549); forms of prayer in miniature (Italian, 1541). On the right, Adoration of the Magi, by *Lucas van Leyden* or *Luca d'Olanda* (?; 1523). Above, pewter dish depicting the Resurrection (German, 16th cent.). Garden-side, in the centre, large hymnal (Ger., 15th cent.). Below, beautiful incrusted staff of Cardinal Montelparo (Ital., end of 16th cent.). Left, St. James ('El Matamoro'; end of 15th cent.). Below, Virgin and Child, in slate (Ger., end of 15th cent.), and an Italian miniature (Invocation to all the saints; 60 subjects; 16th cent.). Right, Assumption (Spanish, late 16th cent.). Below, lock of a chest (French, 15th cent.); Annunciation (German, late 15th cent.). Centre, above the hymnal, St. Dominic and St. Catharine receiving the rosary (Ital., late 16th cent.).

IV. Room. Furniture of the 16th and 17th centuries. Medals and counters relating to the history of France and Paris; in the glass-cases, plaquettes (including one of the Bacchanalia, after Clodion, at the 2nd window) and medals of the 15-18th centuries. The chimneypiece (192), with a bas-relief representing Actæon changed

into a stag, by *Hugues Lallement*, dates from the 16th century. In the centre, 1422. German dresser (end of 15th cent.). On the right, Flemish tapestry (Temple of the Sibyl; 17th cent.). At the end, Brussels tapestry (Adoration of the Magi; 16th cent.); to the right and left, St. Anthony and St. Barbara (statues of the 15th cent.). Beautiful furniture.

V. Room (to the right of R. IV). COLLECTION AUDÉOUD, consisting of Italian and Spanish works of art of the 17th and 18th centuries. We first notice an Adoration of the Magi (from a Presepe or Crib; Neapolitan). Then a large glass-case containing painted statuettes and groups of the Massacre of the Innocents and the Last Supper, etc. At the back, richly sculptured and gilt tabernacle, a Spanish work (17th cent.). Beautiful carved, inlaid, and painted furniture. Portions of a Spanish bed; leathern hangings, etc.

Corridor. Richly framed mirrors; Italian paintings (14-16th cent.); panels from a large Spanish altar-piece of the 15th cent.; another altar-piece of the same date and provenience.

VI. Room (on the right), with a door opening upon the Thermes (p. 280), and, like the following room, surrounded with a gallery, which is accessible from the first floor only. ***Sculptures***, especially religious statues, bas-reliefs, and ornaments, some in wood. Above the entrance, 1664. Legend of the Virgin, an altar-frontal (English, 14th cent.). From right to left: under glass, statuettes and bas-reliefs in wood (16-17th cent.). Several figures of the Madonna (14-15th cent.). — On the long wall: no number (under glass), St. Louis (French, 13th cent.); 705. Railing from a church at Augerolles (Puy-de-Dôme; 16th cent.); behind, Virgin and Child from Auvergne (12th cent.). — In the glass-cases to the right of the door to the Thermes (left wall): enamels; wooden statuettes of the kings of France (17th cent.). On a cabinet, leaves of an illuminated MS. (German, 12th cent.). In front, St. John the Baptist in the desert (Ital., 15th cent.). Above the door, Annunciation (French, 15th cent.). Above a 14th cent. altar, Flemish tapestry (Apparition of the Virgin; 16th cent.). — To the left of the entrance: mosaics from St. Denis (12th cent.) and Florence (15th cent.; 4763. Madonna, by *D. Ghirlandaio?*). — In the centre, under glass: combs, knife-sheaths, crosses, etc. (15-16th cent.); nut-crackers (15-17th cent.); tobacco-graters (17th cent.), etc. On a cabinet: four *Statuettes of mourners from the tomb of Philippe le Hardi at Dijon, by *Claus de Werwe* (1412) from designs by *Claus Sluter* (1404); Virgin and Child (Burgundian School, 15th cent.). Reliquaries (15-17th cent.). In front, no number, Notre-Dame-des-Ardents (French, 15th cent.). To the right of the reliquaries, under glass: miniatures, medallions in wax, portraits (Clément Marot, Francis I., Catherine de Médicis, etc.; 16th cent.); to the left, MSS. with miniatures, portraits (16th cent.; 1817. Christopher Columbus, no number, B. Palissy). Farther on, to the left, Angel of the Annun-

ciation (Ital., 15th cent.); to the right, Virgin at Calvary (polychrome; 16th cent.). — By the columns: opposite the entrance, Infant Jesus in the act of benediction, by *Duquesnoy* (17th cent.); below, Madonna (14th cent.); on the right, Madonna (French, 14th cent.), and 744. St. Catharine (15th cent.); on the left, Saint (German, 16th cent.), Madonna (German, 16th cent.). — At the four corners: Apostles from the Sainte Chapelle (p. 262; 13th cent.). — To the right of the entrance: moulds for pastry (16-18th cent.); engraved plates for a pack of cards (17th cent.).

VII. Room, to the left of the corridor, opposite R. VI, also with a gallery above. On the walls are three admirable pieces of *Flemish tapestry, of the beginning of the 16th cent., belonging to a series of ten pieces, representing the history of David and Bathsheba. In the glass-cases, *Ecclesiastical ornaments, lace, antique stuffs, clothes, head-dresses, etc. Around are sculptures: to the right of the entrance, Statuettes of Jacques Juliot of Troyes (16th cent.); farther on, 460. Flora, a caryatid (16th cent.); *448. Marble group of the Fates, attributed to *G. Pilon*; 251. Madonna and Child (16th cent.). To the right of the door, 449. Ariadne deserted (16th cent.); 456. Sleep, 450. Venus and Cupid (French, 16th cent.). — On the other side of the doorway; 479. Entombment (end of the 16th cent.). Hanging from the ceiling, Venetian lantern (16th cent.).

VIII. Room. Continuation of the tapestry, ecclesiastical ornaments, stuffs, lace, etc. In a large case at the end, *Draperies, mantles, and collars of the Order of the Holy Ghost, founded by Henri III in 1579. In the centre, *Lantern of a Venetian galley (16th cent.); two handsome monolithic columns (16th cent.) supporting two statues (15th cent.). To the right of the entrance are statuettes of the 15-16th cent.: 563. The abduction, after Giov. da Bologna; 564. Fame. To the left of the entrance: 487. Venus and Cupids (17th cent.); Madonna (Italian, 14th cent.); in a table-case, figures for appliqué-work (14th cent.).

IX. Room. Sumptuous *State Carriages* of the 17th and 18th cent., sledges, rich trappings, sedan chairs, etc.

First Floor. We return to the corridor between Rooms VI and VII and ascend a wooden staircase with the arms of Henri IV and Marie de Médicis, formerly in the Palais de Justice.

In the Corridor are weapons and suits of armour.

1st Room, to the left. *French*, *Flemish*, and *Dutch Fayence*, *Stoneware*, etc., of the 16-18th centuries. 1st Glass Case, to the left: French fayence and glazed earthenware from Avignon, Beauvais, Epernay, etc. 2nd Case (opposite): stoneware from Germany and Limburg. Beside it, two charming terracottas (satyrs) by *Clodion* (1783) and a bust of a child by *Pigalle*. 3rd Case: *Palissy and St. Porchaire (Oiron) fayence (16th cent.). 4th Case: specimens from Sceaux, Paris, Niederviller, Strassburg, Marseilles, *Moustiers (Provence), and Alcora (Spain). 5th Case: *Ronen. 6th Case:

*Nevers. 7th Case (left): Dutch fayence (Delft). 8th Case (left): German and English fayence. Tiles. The cases in the centre contain French fayence, those near the entrance, Saxon porcelain.

2nd Room, opposite, adjoining the staircase. Magnificent collection of **Italian Fayence* of the 15-18th cent., classed according to schools, in eight large glass cases (ticketed). From right to left: Case I. Faenza; II. Cafaggiolo and *Deruta; III. *Deruta; IV. *Gubbio (with metallic lustre) and Castel Durante; V-VII. Urbino; VIII. Venice, Castello, and Castelli. — On the wall to the left of the entrance are *Medallions and bas-reliefs in painted terracotta by *Luca della Robbia* and his school (15th cent.).

3rd Room (to the right of R. 2). **Tapestries* of the 15th cent. from the Château de Boussac; those in the lower row are known as the 'tapestry of the lady and the unicorn'; those above represent the history of St. Stephen. Fine carved stone chimneypiece and ceiling from a house in Rouen (16th cent.). Handsome oaken doors. Old stained glass in the windows. Works in *Gold*, *Silver*, *Glass*, and *Enamel* (chiefly from Limoges), etc.

Case to the left of the entrance: *Reliquary of St. Anne, by *Hans Greiff* of Nuremberg (1472); above, reliquaries in the shape of heads, arms, and feet (French, 15-16th cent.); vessels used as hand-warmers (13-16th cent.); censers (14th cent.); Virgin and Child (14th cent.); chalices (15th cent.); etc. — Case 1 (left), near the windows: *Ecclesiastical work in gold and silver, especially reliquaries, also bookcovers, crosses, croziers, etc., with champlevé enamels (Limoges; 12-14th cent.). — Case 2: *Limoges enamels (15th and early 16th cent.) by the *Pénicauds:* *4578. Calvary, by *Nardon Pénicaud* (1503); 4576. Pietà, by *Monvaerni*, the earliest master known by name. — Case 3: *Limoges enamels (16-17th cent.): 4617-4630. Large oval medallions representing scenes from the Passion (1557); 4579 (beside the window), Eleanor of Austria, wife of Francis I.; portraits (at the side; no numbers) of the Duke and Duchess of Guise, all by *Léonard Limosin;* above, Cups, plates, and casket by *Pierre Reymond*, *Jean Courteys*, *F. G. Mouret*, etc. On the other side are works by *Couly Noylier*. — Case 4: *4589. Reliquary of Catherine de Médicis (by *Martin Didier?*), and upwards of thirty smaller enamels, by *Jean II* and *Jean III Pénicaud*, *J. & P. Courteys*, *J. Limosin*, *Couly Noylier*, *Noylier II*, *Suzanne Court*, etc. — Case 5: *Enamels (about 100), mostly by *P. Reymond*: 4639-54. Sixteen scenes from the life of the Virgin and the Passion; others by *P. Courteys*, the *Laudins*, the *Noyliers*, etc. Above, 4610. Enamelled plate (Judgment of Paris), by *L. Limosin;* 4606. 'Plat de Moise', by *P. Pénicaud;* above, large plaques by *M. Didier*; cups, salt-cellars, etc.

At the end, to the left, is the collection of glass. In the case to the right, Venetian glass: 4779-4782. Plates (16th cent.; églomisés), with paintings of Psyche and Proserpine, Delilah and Samson, Juno and Isis, Birth of Bacchus. In the cases at the end: French, German, and Dutch glass; to the left, 4763. Lamp from a mosque (13th cent.). Between these cases: Venetian marriage-chest (16th cent.); *German altar-piece in embossed copper (12th cent.). — On the wall, nine plaques of enamel on copper (5 ft. 6 in. × 3 ft. 4 in.), the largest enamels known; they were ordered by Francis I. They represent divinities and allegorical subjects, by *Pierre Courteys*, and were brought from the old Château de Madrid in the Bois de Boulogne (p. 238). Beside the windows are articles of furniture; beside the doors are reliquaries (15-17th cent.) and religious objects belonging to the Wasset collection.

4th Room. **Hispano-Moorish Fayence* with metallic glazing (14-17th cent.) and **Rhodian (Lindos) Fayence* of the same period,

made by Persian workmen; bronze vases; at the windows, Spanish chest (17th cent.). In the windows, old stained glass.

5th Room. Objects illustrating the Jewish religion (the gift of Baroness Nathaniel de Rothschild): furniture, goldsmith's work, jewels, MSS., embroideries. The chimneypiece dates from the 15th century.

6th Room. Case 1: Musical instruments, psaltery, mandolins, 'kits' or pocket-violins used by dancing-masters, violin by Amati. Case 2: Collection of caskets. By the wall: in the centre, 1455. Florentine cabinet, with costly mosaics (17th cent.); Flemish cabinet (16th cent.); three French cabinets (Louis XIII); 1449. Cabinet in French leather (17th cent.); *1477. Venetian cabinet of the 16th cent., representing the façade of a domed church, with incrustations, paintings, and statuettes. Near the windows, carved wardrobes of the 16th century. Under glass, Bindings of the 16-18th centuries.

7th Room. Flemish cabinets of the 17th cent.; two ancient Chinese vases in cloisonné enamel. The ceiling-painting was executed in the 17th century.

8th Room. State-bed of the time of Francis I. (16th cent.); to the right and left, 1425, 1426. French double wardrobes (16th cent.). To the right of the chimneypiece: 1424. Carved cabinet in walnut from Clairvaux Abbey, time of Henri II (16th cent.). Opposite the windows: 1431, 1432. Double wardrobes (16th cent.). — By the windows: Back of a judge's seat (French; 15th cent.); French double wardrobe (17th cent.); carved pillar (Spanish; 16th cent.).

9th Room. Works in *Ivory.* — 1st Case, in the centre to the right: 1081. Italian triptych of the 14th cent., with scenes from the Gospels; to the left, 1058. Pastoral staff in boxwood and ivory (14th cent.); to the right, 1088. Fragment of a triptych of the 14th cent.; no number, Crozier from the abbey of St. Martin de Pontoise (French, 13th cent.). — 2nd Case on the right: 1034, 1033. Fragments of pyxes; no number, *Plaque of a consular diptych (6th cent.); Byzantine casket (9th cent.); 1035. Christ blessing the marriage of Emperor Otho II. of Germany and Theophano, daughter of the Greek emperor Romanus II., in 973; bas-reliefs of the 7-12th centuries. — Large Central Case: 1052 (above), Reliquary of St. Yved in ivory, 12th cent.; six Madonnas, 12th, 13th, 14th, and 17th cent.; below, 1032. Ivory statuette found in a tomb on the Rhine (4th cent.); Venetian and French caskets (11-13th cent.). — Second Large Case: 1060. Reliquary with 51 bas-reliefs of Scriptural subjects (15th cent.); in front, Fine crozier (12th cent.); beside it, Justice and Crime (16th cent.); caskets, chessmen, etc. — 1st Case to the left: Wax medallions, carved plaques (Wasset Collection, p. 273). 2nd Case to the left: Entombment (bas-relief), powder-horns, etc. — On the side next the entrance, 1461, 1462. Carved ebony cabinets of the 17th cent. and portions of others of

the same period (others opposite). Case between the cabinets: ivory horns (11-16th cent.); statuettes in ivory; to the left, 1153. Figure resembling the Manneken Pis at Brussels and by the same artist, *Duquesnoy* (1619); bas-relicfs by *Van Opstal* (18th cent.). — First window towards the garden: tobacco-graters, knives, forks, and spoons with ivory handles, etc. (17th cent.). — Between the windows and by the backwall: 1458, 1457. Ebony cabinets (17th cent.). In the adjoining glass-cases: ivory statuettes, busts, medallions, and bas-reliefs of the 16-18th centuries. — First glass-case on the right, next the court: plaques in ivory, some perforated and of great delicacy (*e.g.* 1177. Small diptych of the 16th cent., containing 102 figures); on the right, partly gilt plaques from a coffer of the late 15th century. To the left, scene from the Passion, painted in green (15th cent.). — Second window: in the centre, no number, fine triptych in high-relief (14th cent.); 1082, 1063-66 (to the right), Scenes from the Passion and legends of martyrs (14th cent.); diptychs of the 14th and 15th cent.; to the left, 1085, 1069-73. Mirror-cases (14th cent.).

10th Room. Works in iron, locksmith's work, bronzes, etc.

On a table to the right of the entrance: Joan of Arc, bronze statuette (15th cent.); 6599. Girdle of chastity (Italian); lamps, caskets, etc. — Case 1, on the side next the court: Locks, knockers, etc. (15-17th cent.); iron coffer inlaid with gold and silver (17th cent.). — Case 2: Locks, flat bolts, etc. (14-18th cent.) — Case 3: Keys. — Case 4: Tobacco-graters, damascened knives; 5003, above, Statuette of St. Catharine of Bologna (17th cent.). — 1409. Credence-table of the 16th century. — Case 5: Keys. — Case 6 (above): 5189-5192. Pewter ewers and basins, by *Fr. Briot*, and similar objects. — Case 7, on the side next the garden: Lock-plates, bolts, and knockers (16th cent.). — Case 8: Small plaques, cork-screws, pincers, etc. (17-18th cent.). — Case 9. Clasps of pouches or purses. — On a credence-table of the 16th cent.: 1271. Italian relief in iron of the Wise Virgins (16th cent.). — Case 10: *Locks and *Keys of the 16th cent. (2nd key to the right in the first row, No. 5962, made by Louis XVI). — Cases 11 & 12, to the right and left of the chimneypiece: statuettes and other bronzes. — Case 13, in front of the chimneypiece (16th cent.): iron coffers. To the right, by the wall, fine bronze serpents from a fountain at the Château de Villette (French, 17th cent.). — Case 14: Bronze knockers; 6126. Penitential belt. At the sides of this case: bell-metal fonts (14th cent.); leaden baptismal basin (14th cent.); hinge-ornaments from Notre-Dame; roasting-jack; lock; smoothing irons. Italian celestial globe (1502); 6054. Large and handsome chest in hammered iron (17th cent.). *Goldsmith's bench and tools, German work of 1565, inlaid and carved, the iron portions delicately engraved. Hanging from the roof, lantern of the 16th cent., with the arms of Lorraine.

11th Room. *Objects in the precious metals. By the first window on the side next the garden: to the left, *5104. Ship in gilded and enamelled bronze, with movable figures of Emp. Charles V. (in gold) and his dignitaries (admirable 16th cent. work). — Glass Case by this window: 120 *Rings (16-19th cent.) from the Arthur de Rothschild bequest. Ornaments (13-18th cent.); 5278. Portrait of Francis I. (16th cent.); German and French girdles (14-17th cent.). — Between the windows: cups, salt-cellars, etc. — By the second window: Gallic torques and other objects, in massive gold; 4990.

Merovingian scabbard, mounted in gold with bronze guard; 4989. Merovingian military ornament, in gold (end of a scabbard). — Glass Case by the end-wall: French seals, with coats-of-arms (17-18th cent.). — *4988. Golden antependium presented by Emp. Henry II. (d. 1024) to the cathedral of Bâle, with embossed reliefs (Christ, three archangels, and St. Benedict), probably executed by Lombard artists. The tapestry (16th cent.) also comes from Bâle.

Cases near the entrance. 1st Case: Small boxes and cases, étuis, snuff-boxes, etc. — 2nd Case: Salt-cellars; cruets. — Next case: Large collection of spoons, forks, knives, scissors, cases of instruments of various kinds, of the 16-17th centuries. — On the wall: Flemish tapestry of the 16th century.

Central cabinet: *4979-87. Nine gold crowns, found at Guarrazar near Toledo in 1858 and 1860, the largest of which, inlaid with pearls, oriental sapphires, and other jewels, is said by the inscription (probably added when the crown was converted into a votive offering) to have belonged to the Visigothic king Recceswind (649-72). — 1st Glass Case on the left, next the garden: *5005. Golden rose of Bâle, presented by Pope Clement V. to the Prince-Bishop of Bâle (14th cent.); 5042. Large double cross in gilded copper, forming a reliquary, richly decorated with filigree-work and jewels, a valuable Limoges work of the 13th cent.; *5044. Processional cross in silver, gilded, engraved, and enamelled, with statuettes at the ends representing the Virgin, St. John, St. Peter, Mary Magdalen, God the Father, and the symbols of the Evangelists, a very interesting Italian work of the 14th cent.; 5043. Archiepiscopal cross in silver-gilt filigree, lavishly enriched with jewels, pearls, and antique cut gems, and containing eight small reliquaries (Limoges, 13th cent.); other reliquaries and monstrances. — 2nd Glass Case on the left: *5299. Set of rock-crystal chessmen (German; 15th cent.); above, 5296, 5297. Lions' heads in rock-crystal; 1040. Cover of a book of the Gospels, ivory with gold filigree (9-12th cent.); 5076. Silver clasp, gilded and enamelled, a German work of the 14th cent.; no number, Coffer in silver-gilt filigree work, embellished with pearls and gems (German; 13th cent.); 5041. Double cross, in silver-gilt, adorned with precious stones, filigree work, and reliefs (13th cent.). — Below, *5103. Prize for crossbow-shooting, in silver-gilt, embossed and chased (German, late 15th cent.); 5078. Spurs of Francis I., adorned with salamanders, the king's emblem.

In the opposite case, next the garden: Astrolabes, compasses, clocks of the 16-17th cent.; set of instruments of a German architect of the 16th century. — Next case: French and German clocks and watches of the 16-17th centuries. By the window next the court: porcelain; sweetmeat dishes; German snuff-box (18th cent.); mother-of-pearl with engravings.

We return to Room 8. On the right is the —

12th Room. State-bed (17th cent.), from the Château d'Effiat (Puy-de-Dôme). On the chimneypiece: 5385. Astronomical clock (English, 17th cent.); harps, mandolins, etc. On the left wall, 5114. Mirror in a damascened frame (Florence; 16th cent.).

We next enter the rich Gothic *Chapel, which is borne by a pillar in the centre. To the left, large altar-piece from the abbey of Everborn near Liège (15th cent.). Opposite, official church-pew and two stalls, one bearing the arms of the Duke of Lorraine (French; ca. 1480). On the site of the altar, in an apse projecting like an oriel, large wooden reliquary (15th cent.) and marble sculptures of the 14-16th centuries. By the central pillar, figure of the Madonna (15th cent.); large copper reading-desk; candelabrum of the 14th century. At the end: Wooden doorway (15th cent.), whence a staircase descends to R. VI (p. 274), from which the Thermes are entered.

The **Thermes,** or ruins of the baths once belonging to the ancient palace of the emperors (p. 272), are on the side adjoining the Boulevard St. Michel. The fact that the largest hall, which was the *Frigidarium*, or chamber for cold baths, is 65 ft. in length, 37½ ft. in breadth, and 59 ft. in height, will serve to convey some idea of the imposing dimensions of the ancient Roman palace. Most of the antiquities to be seen here present but little interest. We learn from a inscription on a fragmentary Roman altar (No 2; to the right of the staircase), dedicated to Jupiter, that as far back as the time of Tiberius (d. A. D. 37) there existed a corporation of Parisian watermen *(Nautae Parisiaci)*. To the left is a statue of the Emp. Julian (comp. p. 98, No. 1121). Opposite, in the lower part of the hall, originally occupied by the piscina or swimming-bath, is a mosaic of the Gallo-Roman period. At the side are tombstones of grand-masters of the Order of St. John.

The *Garden*, or *Square Cluny*, the only entrance to which is through the court of the Hôtel, contains interesting mediæval sculptures and architectural remains, including a large Romanesque portal from the Benedictine church at Argenteuil. Facing the Hôtel de Cluny is a cast of the fine Madonna of the portal of Notre-Dame (p. 267). Against the wall of the Thermes stands the white marble high-altar from the cathedral of St. Pierre in Martinique, which was destroyed by the eruption of Mont Pelée in 1902. It dates from the end of the 17th century.

Opposite the Hôtel de Cluny, on the other side of a small square, laid out in 1899, containing a stone group by Tony Noël ('Pro Patriâ Morituri'), rise the new buildings of the Sorbonne.

The *Sorbonne (Pl. R, 19; *V*) was originally a kind of hostel founded by *Robert de Sorbon*, the confessor of St. Louis, in 1253, for the reception of poor students of theology and their teachers; but it soon acquired such a high reputation that it became the centre of the scholastic theology, and its name came to be applied to the theological faculty itself. This establishment has exercised considerable influence on Catholicism in France. While violently hostile to the Reformation, the Sorbonne was hardly less strongly opposed

to the Jesnits; and for a long period it rejected the anthority of the 'Unigenitus' bull directed against the Jansenists (1713). It opposed the philosophers of the 18th cent., of whose witticisms it was frequently the butt, until it was abolished by the Revolution. In 1808 the Sorbonne was made the seat of the 'Université de France' (under which term the French included the authorities who snperintend the edncation of the whole conntry), but in 1896 it once more became the University of Paris, the varions provincial Academies being raised at the same time to the rank of independent universities. There are about 130 class-instructors, 25 professors, and 170 fellows. The total number of students in the five faculties is nearly 12,000, inclnding 3-400 women. The lectures are open to the public gratis.

The Sorbonne was erected in 1629 by Cardinal Richelieu for the theological faculty, but has been rebuilt and enlarged since 1885, from plans by *Nénot*. The edifice is a vast pile, 270 yds. long and 110 yds. broad, and is now mainly devoted to the *Faculties of Literature and Science (des Lettres et des Sciences)*. The two other facnlties belonging to the university (jurisprudence and medicine) occupy separate buildings (pp. 283, 270). The *Main Façade*, in the Rue des Ecoles, facing the Hôtel de Clnny, has two pediments (Science, by *Mercié;* Literatnre, by *Chapu*) and eight statnes: Chemistry (to the left), by *Injalbert;* Natnral History, by *Carlier;* Physics, by *Lefeuvre;* Mathematics, by *Suchetet;* History, by *Cordonnier;* Geography, by *Marqueste;* Philosophy, by *Longepied;* and Archæology, by *Paris*.

The Vestibule contains statues of Homer, by *Delaplanche*, and Archimedes, by *Falguière*. In the centre are the principal entrance and the staircase to the galleries of the great amphitheatre. On the right, at the entrance to the Vestibule des Galeries des Lettres et des Sciences: Panoramas of Venice and the Place de la Concorde, by *Ch. Poilpot* (1902); in the gallery leading to the court are landscapes by the same artist. Opposite the church, *J. J. Weerts*, Decorative panel of the Fête du Lendit or Parchment Fair of St. Denis (15th cent.). Cour d'Honneur. Seated statues of Victor Hugo, by *Hugues*, and Pasteur, by *Marqueste*. Escalier de la Bibliothèque (on the left of the court): Right, The Dream; centre, Song of the Muses awakening the human soul; left, Silence, by *Rochegrosse*.

The Upper Vestibule is adorned with mural paintings illustrating Literature, by *Flameng* (to the right of the principal door), and Science, by *Chartran* (to the left). Flameng's paintings represent: Founding of the Sorbonne; Abélard and his school; Jean Heysselin establishing the first printing-press at the Sorbonne; Etienne Dolet, Amyot, Ronsard, Marot, Rabelais, Ramus, La Boëtie, Brantôme, Budæus, L'Estoile, and Montaigne; Richelieu laying the fonndation of the Sorbonne church; the Rector of the Sorbonne and Henri IV; the great writers of the 17th cent.; Rollin, principal of the Collège de Beauvais (at Paris); Quinet, Villemain, Guizot, Michelet, Cousin, and Renan. At the side, a statue of the Repnblic, by *Delhomme*. Chartran's paintings, also beginning at the door, represent: Lonis IX studying mathematics; Ambroise Paré tying arteries; B Palissy teaching mineralogy; Buffon, De Jussieu, and Dauhenton; Pascal and Descartes; Lavoisier and Berthollet; Cuvier; Laënnec, inventor of the stethoscope; Arago.

The Large Amphitheatre, which is shown sometimes on Thurs. 11-4 (apply to the concierge, Rue des Ecoles 7), holds 3500 persons and is

frequently the scene of meetings and public functions. The end of this hall is decorated with a large allegorical painting ('The Sacred Grove') by *Puvis de Chavannes*, the masterpiece of the artist and one of the finest decorative works of our time: in the middle is the Sorbonne, with the Historical Sciences on the left and the Exact Sciences on the right. The cupola is by *Galland*; around it are six statues: Sorbon by *Crauk*, Richelieu by *Lanson*, Descartes by *Coutan*, Pascal by *E. Barrias*, Rollin by *Chaplain*, and Lavoisier by *Dalou*. — The adjoining rooms have paintings by *Wencker* and *Lerolle*; the Salle des Actes, by *Jobbé-Duval* and *Duez*; the Salle du Comité, by *Lhermitte* and *Roll*; the rector's apartments, by *Raph. Collin*; the chemistry lecture-room, by *Besnard*.

The CHURCH OF THE SORBONNE (1635-59), the only part of the original building that has been preserved, was begun by Card. Richelieu and is surmounted by a conspicuous dome. The principal façade, which is adorned with statues of doctors of the church, looks on to the Place de la Sorbonne, on the side of the Boul. St. Michel.

In the interior, to the right of the entrance, is the tomb of the Duc de Richelieu (d. 1822), minister of Louis XVIII. On the wall to the left of the nave is a painting by *Weerts:* 'Pour l'Humanité, pour la Patrie'. In the left transept, a large picture by *N. A. Hesse:* Robert de Sorbon (p. 280) presenting young students of theology to St. Louis; also a Scourging of Christ, in marble, by the younger *Ramey*. The right transept contains the marble *Tomb of Cardinal Richelieu (d. 1642), by *Girardon* (1694), a work of admirable finish. The cardinal is represented in a semi-recumbent posture, supported by Religion, while Science sits by in an attitude of grief. Above it is Richelieu's hat. The large mural painting at the back, by *Timbal*, represents Theology, and contains the portraits of Robert de Sorbon, St. Bonaventura, Abélard, Dante, Bossuet, Pascal, and others. The spandrels of the dome are painted by *Phil. de Champaigne*; the mosaics represent the four Doctors of the Church.

Opposite the church is the small *Place de la Sorbonne*, with a statue of *Auguste Comte* (1798-1857), the founder of Positivism; the bust and allegorical figures are by A. Injalbert (1902). Beyond, in the Boul. St. Michel, is the *Lycée St. Louis*, built by Bailly on the site of the Collège d'Harcourt, which was founded in 1280.

Behind the Sorbonne, to the left, in the Rue des Ecoles, is the **Collège de France** (Pl. R, 19; *V*), founded by Francis I. in 1530, entirely rebuilt in 1611, then destroyed, and reconstructed in 1778 by Chalgrin. It was again restored and extended in 1831-42. From its beginning as a mere 'college', styled 'Collège des trois langues', it has expanded into a teaching centre with 42 professorships, and its curriculum embraces every branch of science. The lectures (free) are intended for the benefit of adult men and women, and are of a popular character. The college is not connected with the university, but is under the direct control of the minister of education. — A bronze statue of *Claude Bernard* (1813-78), the physiologist, by Guillaume, has been erected in front of the Collège. Adjacent, to the right, is a bronze statue of *Dante* (1265-1321), by Aubé. In the court on the side next the Rue St. Jacques is a statue of *Budaeus* (*Budé*; 1467-1540), one of the learned founders of the institution, by Max Bourgeois. The marble statue of *Champollion* (1790-1832), the Egyptologist, in the vestibule, is by Bartholdi.

We now ascend the old Rue St. Jacques, to the right of the Collège de France. On the right is the massive new pile of the Sorbonne, with the tower of its observatory; on the left is the *Lycée Louis-le-Grand* (rebuilt in 1887-96), formerly the Collège de Clermont belonging to the Jesuits. Farther on, to the left, is the *Ecole de Droit*, or school of jurisprudence connected with the university, rebuilt in 1892-97, and extending to the Place du Panthéon. We then reach the wide and handsome Rue Soufflot (Pl. R, 19; *V*), which leads to the Jardin du Luxembourg (p. 323) and to the Panthéon At the end of this street, on the left, is the E. façade of the Ecole de Droit, built by Soufflot in 1771; on the right the *Mairie of the 5th Arrondissement* (1849). In the Place du Panthéon, opposite the Ecole de Droit, a *Statue of Pierre Corneille* (1606-84), by H. Allouard, with a figure of Tragedy on the pedestal, was erected in 1907. On the other side of the Panthéon, opposite the Mairie, is a fine bronze *Statue of Jean Jacques Rousseau* (1712-1778), by P. Berthet (1889).

The ***Panthéon** (Pl. R, 19; *V*) stands on the highest ground (the 'Mont de Paris') in the quarters of the city on the left bank, occupying the site of the tomb of St. Geneviève (422-512), the patron saint of Paris. The chapel erected over her tomb was succeeded by a church, which was removed in the 18th century. The present edifice, designed in the classical style by *Soufflot*, was built in 1764-90. The new church also was dedicated to St. Geneviève, but in 1791 the Convention resolved to convert it into a kind of memorial temple, which they named the 'Panthéon', inscribing on it the words '*Aux grands hommes la patrie reconnaissante*'. Mirabeau was the first of the illustrious dead interred here (April 15th, 1791), then, on 10th July in the same year, the remains of Voltaire were transferred hither. The building was restored to religious uses in 1806, but was again made a temple after the July Revolution in 1830. Once more consecrated in 1851, it was finally secularized in 1885 for the obsequies of Victor Hugo.

The edifice is of most imposing dimensions, and its form is that of a Greek cross, 370 ft. long and 276 ft. wide, surmounted by a dome 272 ft. in height and over 75 ft. in diameter. The dome rests on a lofty cylinder or drum enclosed by an open Corinthian colonnade, and is crowned with a lantern which is again capped by a small dome. The total height, to the top of the final cross, is 384 feet. A huge colonnade consisting of twenty-two fluted Corinthian columns, 81 ft. in height, resembling that of the Pantheon at Rome, forms the portico. The *Tympanum, 118 ft. long and 23 ft. high, was executed by *David d'Angers* (d. 1856), and represents France, between Liberty and History, distributing wreaths to her sons, the latter forming animated groups on either side.

In front of the portico is a large bronze figure of the *Thinker, by *Rodin* (1906). — Under the portico are two groups in marble

by *Maindron*: St. Geneviève imploring Attila, the leader of the Huns, to spare the city of Paris; and the Baptism of Clovis by St. Remigius. The three doors are of bronze.

The Interior (open daily, except Monday, 10-5, in winter 10-4) is impressive. On each side of the aisles is a Corinthian colonnade, bearing a gallery, and having an elevated pavement (notice the steps, while examining the paintings). Over the centre of the edifice rises the dome, which, according to Soufflot's design, was to have rested on columns, but these proved too weak for the weight of the superstructure. *J. Rondelet*, who succeeded Soufflot in 1781, substituted piers, connected by massive arches, for the original columns, to the detriment, however, of the general effect produced by the nave. The dome consists of three sections, one above the other, the second of which is adorned with paintings by *Gros* (1824), St. Geneviève receiving the homage of the kings of France: Clovis. Charlemagne, Louis the Debonair, and Louis XVIII; above, Louis XVI, Marie Antoinette, Louis XVII, and Princess Elizabeth, the 'martyrs' of the Revolution. The paintings in the spandrels, by *Carvalho*, after *Gérard*, represent Death, France, Justice, and Glory.

The decoration of the Panthéon was entrusted to Paul Chenavard of Lyons in 1848, but his cartoons, now in the Lyons picture-gallery, were never executed owing to the reconsecration of the church. The mistake was then made of giving the commission to various artists of very diverse tendencies; and the natural result is a sad want of harmony in the general effect.

On the wall of the nave, to the right, Preaching of St. Denis, by *Galland;* *Childhood of St. Geneviève, by *Puvis de Chavannes* (1877). On the left, Martyrdom of St. Denis, by *Bonnat;* Attila on the march to Paris, and St. Geneviève encouraging the Parisians during the approach of Attila, designed by *Delaunay* (d. 1891) and executed by *Courcelles-Dumont.* Above these and the following paintings are smaller compositions, more or less related to the lower scenes (here, French saints). Beside the principal door are statues of St. Denis, by *Perraud*, and St. Remigius, by *Cavelier.* At the first piers, to the right and left, statues of St. Germain, by *Chapu*, and St. Martin, by *Cabet* and *Becquet.*

South transept: Coronation of Charlemagne, and Charlemagne as restorer of literature and science, by *H. Lévy;* at the end, Pilgrimage to St. Geneviève (1130) and Procession with her relics (1496), by *Maillot*, and a Gobelins tapestry, 'Gratia Plena' (part of the old church-decorations); to the left, Baptism of Clovis and his Vow at the battle of Tolbiac, by *Jos. Blanc.* — We then pass the statues of St. Gregory of Tours (left) by *Frémiet*, and St. Bernard (right), by *Jouffroy.*

To the right of the choir, Death of St. Geneviève, by *J. P. Laurens*, and a statue of the saint, by *Guillaume.* *Paintings on the left side, by *Puvis de Chavannes* (1898), relating to St. Geneviève and Attila (best seen from a little distance or from the foot of the steps).

On the vault is Christ showing to the Angel of France the destiny of her people, a mosaic by *Hébert*. Between the pilasters of the choir are three panels ('Vers la Gloire') by *Detaille* (1905). On the other side, *St. Geneviève watching over besieged Paris, and St. Geneviève bringing provisions to Paris, by *Puvis de Chavannes* (1898). — Statue of St. Geneviève, by *Guillaume;* farther on (left), statue of St. Vincent de Paul, by *Falguière*.

North transept: to the right, Joan of Arc at Domrémy, before Orléans, at Rheims, and at the stake in Rouen, by *Lenepveu;* at the end, Prayer, The Family, Patriotism, and Charity by *Humbert*, and a piece of Gobelins tapestry, 'Pro Patria'. On the left, St. Louis administering justice, founding the Sorbonne, founding the hospital of the Quinze-Vingts (p. 181), and as captive of the Saracens, by *Cabanel*.

Foucault's Pendulum. The long pendulum suspended from the centre of the cupola is a reproduction (placed here in 1902 by the Astronomical Society of France) of the pendulum used by the Parisian physicist Léon Foucault (d. 1868) in 1851 to demonstrate the rotation of the earth (comp. p. 335).

The Dome is reached by a staircase in the left (N.) transept. We ascend 139 steps to the roof, and then 192 more to the first section of the dome, through the large opening (23 ft.) in which we obtain a view of the paintings in the second section (see p. 284). — We may now ascend by 94 steps more to the lantern, which commands a magnificent view of the city and environs, but less interesting than that from the Tour St. Jacques or Notre-Dame, as its position is not so central.

The entrance to the Vaults (*Caveaux;* adm. 75c.) is at the E. end of the building, to the left. We first notice a monument, in poor taste, to *J. J. Rousseau* (1712-1778); one to *Voltaire* (1694-1778), with his statue after Houdon; and the simple tomb of *Soufflot* (1713-1781), the architect of the Panthéon, a plaster model of which is shown beneath the left transept. Farther on, to the left, is a vault in which are placed the remains of *General Lazare Carnot* (1753-1823), 'organizer of victory', member of the Convention, and those of *President Carnot* (1837-1894), his grandson, *General Morceau* (1769-1796), *La Tour d'Auvergne* (1743-1800), 'the first grenadier of France', and *Baudin* (p. 252). Then follow the tombs of *Victor Hugo* (1802-85), *Marshal Lannes* (1769-1809), *Lagrange* (1736-1813), the mathematician, *Bougainville* (1729-1811), the circumnavigator, *Berthelot* (1827-1907), the chemist, and his wife, and a number of senators of the First Empire.

The **Bibliothèque Ste. Geneviève** (Pl. R, 19; *V*), a long building on the N. side of the Place du Panthéon, was built by *H. Labrouste* in 1843-50. On the walls are inscribed names of celebrated authors of all nations. The collection of books was founded by Cardinal de la Rochefoucauld in 1624 in the Abbey of Ste. Geneviève, and greatly augmented by the library of Cardinal Le Tellier, archbishop of Rheims, in 1710. Declared to be 'national property' in 1790, it was transferred to the present edifice in 1850.

The vestibule contains busts of famous French authors. — In the rooms of the 'Réserve' on the groundfloor are cases containing some of the rarest treasures of the collection (bindings emblazoned with coats-of-arms, including those of Maïoli and Grolier, illuminated MSS., elzevirs, incunabula, etc.). — On the staircase is a bust of *Gering*, who in 1469 established at the Sorbonne the first French printing-press. Above the landing is a copy, by *Balze*, of

Raphael's School of Athens in the Vatican. At the sides are allegorical medallions (also by *Balze*), and busts of La Rochefoucauld and Labrouste. At the entrance to the reading-room is a fine piece of Gobelins tapestry, Study surprised by Night, after Balze.

The vaulting of the READING ROOM *(Salle de Lecture)*, on the first floor, is borne by seventeen iron girders, supported in the centre by sixteen slender columns. The room accommodates 420 readers. It is open to the public daily, except in the vacations (Easter week and 1st to 15th Sept.), from 10 to 3, and from 6 to 10 p.m.; in the evening it is frequented almost exclusively by students.

The library now contains 3493 MSS. (on the groundfloor), of the 9th to the 17th cent., some of them illuminated with beautiful miniatures, and about 340,000 vols., including a nearly complete collection of Aldines, or books by the celebrated firm of Aldus and Paulus Manutius at Venice (15th and 16th cent.), and Elzevirs, or books printed by the family of that name at Leyden and Amsterdam (16th and 17th cent.); and also most of the periodicals published in the 17th and 18th centuries. The library possesses in addition a collection of about 8000 engravings, including nearly 5000 portraits. The portrait of Queen Mary Stuart is doubtfully said to have been presented by herself to the abbey of Ste Geneviève.

The SCANDINAVIAN LIBRARY (ca. 20,000 vols.), at No. 6 Place du Panthéon (1st floor), is open on Sun. 10-12 and Tues. & Frid. 12-4.

The Rue Valette, to the N. of the Place du Panthéon, contains at No. 21 some interesting remains of the old *Collège Fortet*, founded in 1391, where the members of the Ligue and the Conseil des Seize held their meetings.

St. Etienne-du-Mont (Pl. R, 22; *V*), the church to the N.E. of the Panthéon, presenting a combination of Gothic and Renaissance architecture, was erected in 1517-41. The choir is Gothic, while the façade, added in 1620, is in the Renaissance style. To the left of the portal is a square tower, flanked with a round turret, probably part of an earlier building. In 1795 this church became the 'Temple of Filial Piety' and was given over to the Theophilanthropists.

The *INTERIOR, one of the finest of all the churches of Paris, consists of a nave and aisles of almost equal height. Slender round pillars, twelve on each side, united by a gallery halfway up, bear the lofty vaulting, from which spring the ribs terminating in pendent keystones, that over the transept being the most beautiful. The choir is separated from the nave by a **Jubé*, or rood-loft, of very fine workmanship, by *Biard* (1600-5). — The *Pulpit*, by *Lestocard*, from designs by *Lahire* (d. 1655), is borne by a Samson, and adorned with numerous statuettes. — The stained glass of the upper windows is most interesting; the finest is ascribed to *Pinaigrier* (1568). The 5th chapel on the right contains a 'Holy Sepulchre' with life-size figures in terracotta, dating from the 16th century. The other works of art, with the exception of the stained glass (p. 287), are of less interest.

AMBULATORY. The richly-decorated 2nd Chapel (modern) contains the *Tomb of St. Geneviève* (p. 2 3), but only part of her sarcophagus is here. St. Geneviève's fête is celebrated by a sort of pilgrimage, Jan. 3rd-12th. — On the wall of the ambulatory in front of this chapel are three large pictures, which, however, it is almost impossible to see, two of them (above) being votive offerings to St. Geneviève presented by the city, by *Largillière* (1696) and *De Troy* (1726), and the third, the Stoning of St. Stephen, by

Abel de Pujol. Beside them, the epitaph of Blaise Pascal (d. 1662). More to the right, that of Jean Racine (d. 1699). — The Lady Chapel behind the choir (1660) contains four large frescoes by *Caminade* (scenes from the life of the Virgin; 1839). — Behind the apse (door to the right) is the *Galerie de l'Ancien Charnier* (charnel-house; so named from the cemetery formerly in front of the church), containing some magnificent stained glass of the 16-17th cent., including the 'Mystic Wine-press', attributed to *Pinaigrier.* — The Chapelle des Catéchismes (1861), on the right, is decorated with paintings by *Giacometti*, *Timbal*, and *Bonnoury.* Flanking the entrance are statues of St. John (right) and St. Louis of Gonzaga (left), by *Chapu.* — In the 1st chap. to the left of the choir are mural paintings of the 16th cent.: Martyrdom of 10,000 soldiers under Maximian. — Archbp. Sibour was assassinated at the high-altar by the Abbé Verger in 1857.

The square tower, in the transitional style, to the right of St. Etienne, which now forms part of the *Lycée Henri IV* (Pl. R. 22, 19; V), and is separated from the church by the Rue Clovis, is a relic of the old Abbey of Ste. Geneviève (a fragment of the façade may be seen in the Rue Clotilde, No. 1). The ancient 13th cent. refectory may still be identified in the Place Ste. Geneviève.

In the Rue du Cardinal-Lemoine and facing the lower end of the Rue Clovis is the *Collège des Ecossais (Scots College)*, the great seat of Scottish continental learning from the 14th cent. and latterly a centre of Jacobite influence. The building, dating from the 17th cent., is now occupied by the Institution Chevalier, a private school. The Chapel of St. Andrew, on the first floor, contains the tomb of the beautiful Duchess of Tyrconnel and a memorial erected by the Duke of Perth to James II. In an adjoining room are portraits of Prince Charles Stuart and his brother. Visitors are admitted on application to the concierge (fee).

Nearly at the back of St. Etienne, to the N.E., is the *Ecole Polytechnique* (Pl. R, 22; *V*), for the education of military and naval engineers, artillery officers, civil engineers in government employ, telegraphists, and officials of the government tobacco-manufactory. It was founded by Monge in 1794. The course of study covers two years; there are about 250 pupils.

On the other side of the building is the *Rue Monge*, which connects the Boul. St. Germain with the Avenue des Gobelins (on the left the Arènes de Lutèce, p. 288; on the right the Place Monge, p. 332). At the angle formed by the Rue Monge and the Rue des Ecoles is the *Square Monge*, with bronze statues of *Voltaire*, after Houdon (1872), and *F. Villon*, by Etcheto, two stone statues from the old Hôtel de Ville, and a fountain in the Louis XV style.

A little lower down, to the right of the Rue Monge, close to the Boul. St. Germain, is the *Eglise St. Nicolas-du-Chardonnet*, built in 1656-1709, with a tower of 1625.

The 1st chapel to the right contains a picture by *Desgoffe*, Jesus healing the blind man at Jericho, and one by *Corot*, Baptism of Christ. In the 2nd chap. to the right of the choir, Monument of J. Bignon (d. 1656), by *Girardon*, and St. François de Sales by *Ph. de Champaigne;* 4th chap. (l.), Monument of the painter Le Brun (d. 1690), by *Coyzevox*, and his mother (at the window), by *Tuby*. Organ-loft of the 18th century.

The Rue Monge debouches in the Boul. St. Germain at the *Place Maubert*, where a modern bronze statue, by Guilbert, commemorates *Etienne Dolet*, a printer burned in 1546, in the reign of Francis I., for 'impiety and atheism'. The reliefs represent Paris restoring Freedom of Thought, and the Arrest and Execution of Dolet. The inscription on one side reads: 'non Dolet ipse dolet, sed pia turba dolet'.

The Rue Lagrange leads straight on to Notre-Dame (p. 265), passing behind St. Julien-le-Pauvre (p. 270). The Boul. St. Germain leads, on the left, to the Boul. St. Michel, and, on the right, to the quays near the Halle aux Vins (p. 327).

The squalid quarter to the S.E. of the Lycée Henri IV and the Ecole Polytechnique contains many relics of old Paris. The *Rue Mouffetard* (Pl. G, 22; *V*) abounds in curious ancient signs. At No. 99 is the Marché des Patriarches, which occupies the site of the Hôtel de Chanac (14th cent.), the residence of G. and B. de Chanac, patriarchs of Alexandria and Jerusalem; the *Fountain* at No. 60 dates from 1671. An inscription at No. 1 Place de la Contrescarpe, in the same street, records that there stood the Cabaret de la Pomme-de-Pin, celebrated in prose and verse by Rabelais and Ronsard's 'Pleïade'. — More to the E., to the left of the Rue de Navarre, excavations made in 1870-83 brought to light part of an antique amphitheatre, the 'Arènes de Lutèce' (Pl. G, 22; *V*), or *Amphitheatre of Lutetia*. This was constructed on the E. slope of the 'Mont de Paris' (p. 283) in the 2nd or 3rd cent. of our era. Its area (ca. 60 yds. by 50 yds.) is small in comparison with other amphitheatres of that period. The tiers of seats have been extensively restored. Other fragments are preserved at the Musée Carnavalet (p. 187). The space is surrounded by gardens, containing a bronze bust of *Gabriel de Mortillet* (1821-98), the anthropologist.

17. Quartier St. Germain.

The quarter on the left bank opposite the Louvre and the Tuileries, within the 6th Arrondissement (Luxembourg) on the E. and the 7th (Palais-Bourbon) on the W., is the residential centre of the French noblesse, whose stately mansions are found principally in the W. portion (p. 300). Until the end of the 17th cent. it lay outside the city-fortifications, which surrounded the Université only on the left bank; and the name of *Faubourg St. Germain* dates from that period.

The **Pont des Arts** (Pl. R, 20; *IV*), an iron bridge for foot-passengers only, constructed in 1802-4, marks the E. limit of the Quartier St. Germain. It derives its name from the 'Palais des Arts', as the Louvre was once called. It commands a fine view on both sides. — On the right, between this bridge and the Pont du Carrousel and as far as the Pont-Royal, extends the *Port St. Nicolas*, a quay alongside which one or two merchant-vessels from Liverpool or London are generally moored, representing the partial realization of the commercial ideal of 'Paris a sea-port' ('Paris port de mer'); comp. also p. 326. — On the other side of the bridge, to the left of the Institut (p. 289), once stood the famous *Tour de Nesle*, which tradition, unsupported by evidence, describes as the scene of the

blood-stained orgies of Margaret of Burgundy, wife of Louis X (the theme of Alex. Dumas' popular drama 'La Tour de Nesle'). A metal plate at the corner of the W. wing of the Institute and the Quai de Conti shows the plan of the tower.

The **Institut de France** (Pl. R, 20; *IV*), a somewhat clumsy edifice, covered with a dome, is situated on the left bank of the Seine, at the S. end of the Pont des Arts (Quai de Conti 23-25), and opposite the Louvre. The crescent-shaped façade is flanked with wings adorned with arcades. In front of the Corinthian portico rises a *Statue of the Republic*, by Soitoux (1850). The institution was originally founded by Cardinal Mazarin (d. 1661) for the education of youths from the newly-acquired provinces of Roussillon, Pignerol, Flanders, and Alsace, and was named the *Collège Mazarin*, but was popularly known as the *Collège des Quatre-Nations*. During the Revolution it was used as a prison, but since 1805 it has been the seat of the *Académies*, or societies of savants, who had hitherto met in the Louvre. Its name was then changed to the *Palais de l'Institut*.

The *Institut de France* embraces five different academies: the *Académie Française*, the *Académie des Inscriptions et Belles-Lettres*, the *Académie des Sciences*, the *Académie des Beaux-Arts*, and the *Académie des Sciences Morales et Politiques*. Each of these has 40 ordinary members, except the Académie des Sciences, which has 68; and all except the Académie Française have honorary, corresponding, and foreign members. The great annual meeting of the Institut is held on Oct. 25th in the 'Salle des Séances Solennelles' (formerly a chapel) under the dome, which is adorned with statues of French authors, scholars, and artists. The several academies meet in separate rooms and at various periods (May, July, December, October, and April). The meetings are public, but cards of admission must be obtained from the secretarial offices. The building may be inspected any day before 2 p.m., except Sunday. Each ordinary member receives a salary of 1200 fr. Vacancies are filled by the votes of the members in whose departments they occur, subject to the approval of government.

The history of these ancient corporations is not very perspicuous. The oldest is the Académie Française, which originated about 1629 in the meetings of a group of learned men who came together to discuss questions of literary and scientific interest. It received state-recognition from Cardinal Richelieu in 1634-35. Its main function is to perfect the French language by the revision of the *Dictionnaire de l'Académie*, and to supervise the publication of a *Dictionnaire Historique de la Langue Française*. It awards prizes for distinction gained in various walks of life. Among these are the two *Prix Montyon*, founded by the Baron de Montyon (d. 1820); one (18,000 fr.) being allotted to the person of French nationality who has performed during the year the most virtuous action, and the other (19,000 fr.) to the author of the literary work published within the preceding two years considered most useful to the cause of public morality. Other smaller prizes bring the total annual distribution of 'prix de vertu' to over 50,000 fr. The *Prix Gobert* (10,000 fr.) is awarded for the most eloquent work on the history of France. The ordinary meetings take place

on Thurs., 3-4.30 p.m., the annual meeting in November. It is the ambition of every French author to become one of the 40 members of the Academy and so join the 'Immortals'.

The ACADÉMIE DES INSCRIPTIONS ET BELLES-LETTRES, an offshoot (1663) of the Académie Française, was incorporated in 1701 and reorganized in 1803. It is chiefly devoted to the study of ancient and Oriental languages and to archæological research (inscriptions, coins, monuments, etc.). It publishes periodical *Mémoires*. It awards the *Prix Garnier* (14,000 fr.) and an additional Prix Gobert (see p. 289). Meetings: ordinary on Frid. 3-5; annual in November.

The ACADÉMIE DES SCIENCES, founded by Colbert in 1666, cultivates the study of mathematics and natural science. Its publications consist of *Mémoires* and *Comptes-Rendus des Séances*. It controls the *Prix La Caze*, *Jecker*, and *Petit d'Ormoy* (six of 10,000 fr. each). Meetings: ordinary on Mon. 3-5; annual in December.

The ACADÉMIE DES BEAUX-ARTS, for the promotion of painting, sculpture, architecture, and musical composition, originated in the amalgamation (in 1816) of the Académie de Sculpture et de Peinture, founded by Mazarin in 1648, and the Académie d'Architecture, founded by Colbert in 1671. It publishes a dictionary and awards various prizes to artists and architects. Meetings: ordinary on Sat. 3-5; annual in October.

At the Revolution the existing Academies were all suppressed (1793) and replaced in 1795 by an *Institut National*, divided into three classes. The first of these was the *Académie des Sciences Physiques et Mathématiques*; the second consisted of the newly-founded ACADÉMIE DES SCIENCES MORALES ET POLITIQUES, for the study of philosophy, history, and political economy; the third comprised the *Académie de la Littérature et des Beaux-Arts*. In 1805 the second class was entirely suspended (until 1832), while the old Académie des Inscriptions was re-established, and added to the third class. The Académie des Sciences Morales et Politiques also publishes *Mémoires*. Within its competence are certain special awards, such as the *Prix Audiffred*, for devotion to duty or work (15,000 fr.). and the *Prix Carnot*, a charitable foundation under which 83 widows of workmen with large families receive an annuity of 200 fr. Its ordinary meetings are held on Sat. 12-2; the annual meeting in December. — There are also a few other prizes that are allotted by each Academy in turn.

The building also contains the **Bibliothèque de l'Institut** (for members only); the **Bibliothèque Mazarine**, which is open to the public daily, 11 to 4 or 5 o'clock (vacation from 15th Sept. to 1st Oct.) and contains 250,000 vols., 1900 incunabulae, and 5800 MSS., besides a nude statue of Voltaire, by *Pigalle*, presented to the famous author by his friends in 1770; and the small **Musée de Mme. de Caen** (not open to the public; adm. on request at No. 1 Rue de Seine). The Countess de Caen (d. 1870) bequeathed the greater part of her property to the Institut, for the support of art-students in Rome, on the condition that each beneficiary should contribute an original work to the musée, which now contains a considerable number of paintings, sculptures, and architectural designs.

In the small squares to the W. and E. of the Institut are statues of *Voltaire* (1694-1778), by Caillé, and *Condorcet* (1743-1794), by J. Perrin.

At No. 13 in the Quai de Conti (entrance at No. 2 in the Impasse Conti) is the house in which Bonaparte occasionally lodged (on the 3rd floor) in 1785-89. — Behind the Institut, to the right, begins the long *Rue de Seine* (Pl. R, 20, 19; *IV*), which leads straight to the Luxembourg. At No. 6 is the site of the house occupied by Margaret of France, or of Valois, the dissolute 'Reine Margot' of Henri IV, whom he repudiated; it was reconstructed in the 18th century. Other interesting houses are No. 12 (tenanted by David, Talma, David d'Angers, and others), Nos. 41, 42, 57, etc. — At the end of the Passage des Cours de l'Institut is the Rue Mazarine, where, at No. 42 (tablet), the Théâtre Guénégaud was situated which Molière's widow directed after his death in 1673 (comp. p. 38).

The **Hôtel des Monnaies** (Pl. R, 20; *IV*), or *La Monnaie*, the Parisian Mint, is a large building to the S.E. of the Institut and near the Pont-Neuf (p. 259), erected in 1771-79 by *J. D. Antoine*. The façade, which is 130 yds. in length, and adorned with Ionic columns, is surmounted by allegorical figures by *Le Comte*, *Pigalle*, and *Mouchy*. The institution of the mint is due to Charles the Bald (840-877). — The Monnaie contains a —

MUSÉE MONÉTAIRE, or collection of coins, which is shown on Tues. and Frid., 1-3 p.m. (ateliers, see below). The museum is reached by the handsome staircase to the right of the entrance.

The VESTIBULE contains specimens of the metals used in coining. — The GRANDE SALLE (decorated in the Louis XVI style) contains the most interesting specimens. On each side of the entrance are medals and plaquettes by modern French medallists. At the windows are large vases of blue Sèvres porcelain, surrounded by circular glass-cases containing medals by Prud'homme, Patey, Chaplain, and Lemaire (on the right side), and by *Roty, Soldi, and Lagrange (left side). In the centre, silver pieces from the Yang-tse-Kiang (representing very high values); coins from Cochin China, the French colonies, etc.; foreign coins and medals. At the end is an interesting collection of *French Coins*, arranged chronologically, from the earliest times down to the present day. In front of the fireplace are Chinese and Annamese coins. On the chimney-piece is a bust of the Republic, in biscuit porcelain, after *Injalbert*. The ceiling-painting, by J. J. Weerts, represents the 'Triumph of the Universal Exhibition of 1889'.

CORRIDOR. Illustrations of the official gold and silver stamps used in the 18th cent.; medals recently struck at the mint. — ROOM I. French medals from the 16th cent. to the reign of Louis XVI. — ROOM II. Medals and coins of the Consulate and First Empire; Napoleon's collection of medals. The wax models of the reliefs on the Vendôme Column preserved in this room, and the small model (1:24) of the column itself, afford a better idea of the details than the originals. A bust of Napoleon I. by *Canova*, executed in 1806, and a cast of the emperor's face taken 20 hours after death are also shown. — ROOM III. Medals struck in the reigns of Louis XVIII, Charles X, Louis Philippe, and Napoleon III.; large medals, by Borrel; portrait of Andrieu, the engraver, by Delafontaine (1798). — ROOM IV. Foreign coins.

The ATELIERS, with their steam-engines, furnaces, and machinery, are well worth visiting. Visitors must be provided with an order (available for 5 pers.) obtained on written application to the Director. Entrance on the left, by the arched passage, then by the door on the right side of the court. The workshops in which gold and silver pieces and medals are struck are shown, the whole process of melting, rolling, cutting, and minting being seen. The machines invented by Thonnelier are highly ingenious, 75 pieces of money being struck by each of them per minute. The 'Atelier du Monnayage' contains a marble figure of Abundance, by *Mouchy*. In the Monnaie are performed also all the operations of assaying and stamping the gold and silver wares of the jewellers. There are farther a money-changing office, where also articles of gold are purchased, and a room for the sale of medals (comp. p. 48), which even non-purchasers may visit.

Returning to the Institut, we soon reach the Rue Bonaparte, the second street to the left beyond that building. No. 14 in this street is the —

Ecole des Beaux-Arts (Pl. R, 17, 20; *IV*), founded at the time of the Revolution, when the two academies of fine arts were amalgamated (see p. 290) for the teaching of painting, sculpture, engrav-

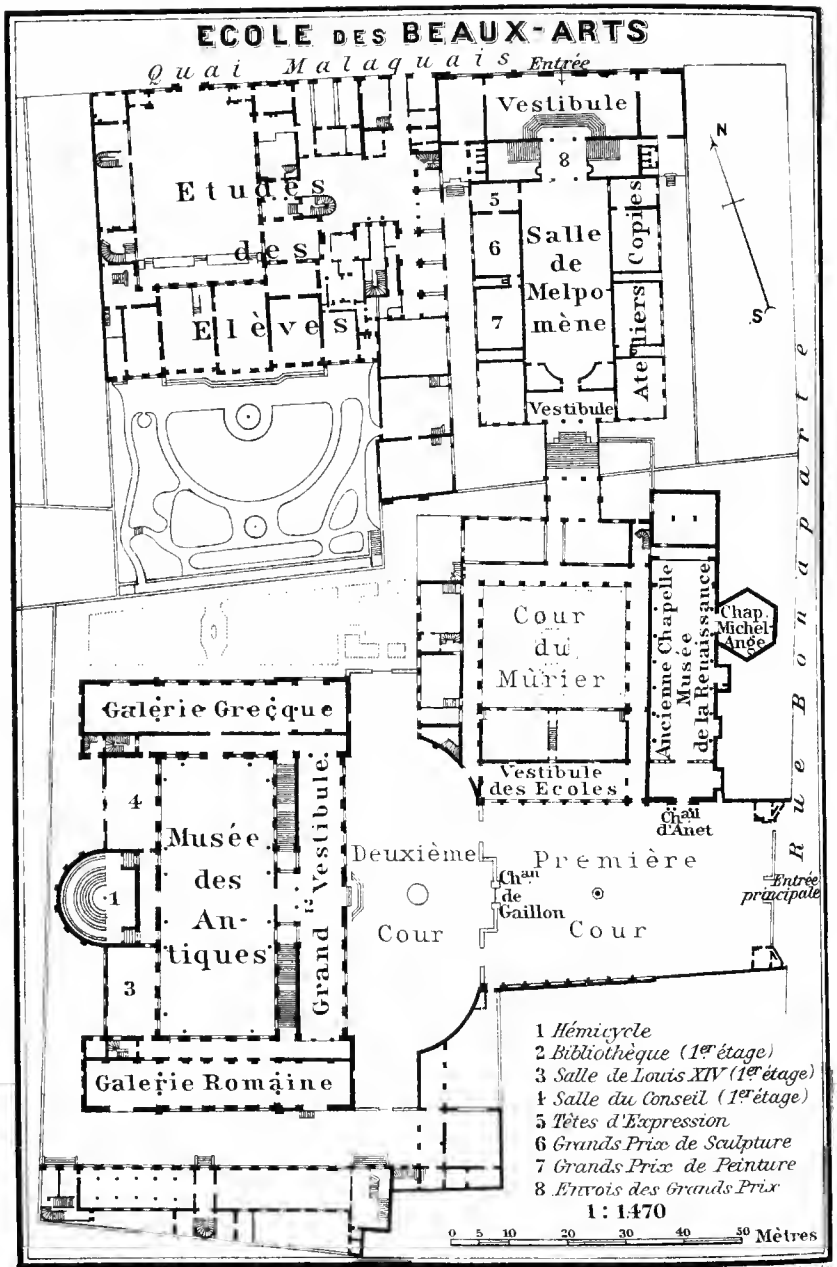
ing, and architecture. The pupils who obtain the first prizes ('grands prix de Rome') in the different departments are sent to Rome at the expense of government for four years. The works they send home are exhibited here annually in summer. The school has a staff of 33 professors, and is attended by about 2000 pupils of different nationalities. The present director is M. Léon Bonnat, the painter.

The Palais des Beaux-Arts, erected in 1820-38 by *Debret* and his successor *Duban*, occupies the site of the old *Couvent des Petits-Augustins*. In 1860-62 a new wing facing the Quai Malaquais was added, and the old *Hôtel Chimay*, adjoining this wing, was acquired in 1885 for the pupils' studios. It is open to the public on Sun., 12-4, but not on holidays; sometimes also on week-days, about 2 p.m., on application to the concierge, who provides a guide (fee).

The First Court, the entrance to which is flanked by busts of P. Puget and N. Poussin, by *Mercié*, contains many handsome fragments of French edifices, from the Gallo-Roman period down to the 16th century. These are the remains of the Musée des Monuments founded at the time of the first Revolution by the painter *Alex. Lenoir* (d. 1839), and consisting chiefly of tombstones and reliefs rescued from the ruins of churches and châteaux. In 1816 Louis XVIII dispersed the collection, and ordered most of the objects to be restored to the churches or their original proprietors. In the centre of the court is a Corinthian column in red marble, surmounted by a bronze statue of Plenty (16th cent.). On the wall to the left is a fresco painted on lava by the brothers *Balze*, after the work formerly in the Villa Magliana (p. 125; No. 1512). To the right (at the entrance to the 'Musée de la Renaissance', p. 293) is the celebrated and beautiful portal of the Château d'Anet, which was erected for Diana of Poitiers by *Philibert Delorme* and *Jean Goujon* in 1548, by order of Henri II. Built into the wall near the portal are some remains of the Hôtel de la Trémouille (14th cent.) which used to be in the Rue des Bourdonnais.

The Second Court is separated from the first by part of the façade of the Château of Gaillon (p. 442) which was erected in 1500-1510 by *Guill. Senault* and *Pierre Fain* of Rouen for Cardinal d'Amboise, minister of Louis XII and one of the chief promoters of the Renaissance in France. It is in a mixed Gothic and Renaissance style, affording a good idea of the character of the château, which was destroyed during the Revolution. Beyond it are other fragments of French architecture and sculpture, statues copied from antiques, and a fine stone basin, 13 ft. in diameter, adorned with heads of gods or heroes, animals, and the four elements, a work of the close of the 12th cent., brought from the abbey of St. Denis.

The Principal Building, the *Façade of which, designed by *Duban* (1830), is one of the best examples of modern French architecture, contains chiefly casts and copies of famous antique and Penaissance works of art.



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On the groundfloor is the *Musée des Antiques*, an excellent collection of casts of antique statues and copies of paintings from Pompeii, Herculaneum, Delphi, etc., in addition to some Roman statues from the Villa Medici, including a torso of the Minerva Medici, after a Greek work from the time of Phidias. — We next enter an inner court, roofed with glass, and pass through a corridor containing a fine *Monument of Duban* (1797-1870), the architect (p. 292), by E. Guillaume. — Behind is the AMPHITHEATRE (Pl. 1), adorned with the celebrated **Hémicyle of Paul Delaroche* (d. 1856), an encaustic painting which represents distingnished artists of all nations down to the end of the 17th cent. and contains in all 75 figures (13 ft. in height).

On a lofty throne in the centre are the great Greek masters, *Phidias* (the sculptor), *Ictinus* (the architect of the Parthenon), and *Apelles* (the painter). Four female figures in front represent (left) Greek, Gothic, and (right) Romanesque, and Renaissance art. — The Walters Gallery at Baltimore contains a reduced replica of this work (see *Baedeker's United States*).

Opposite the Hémicycle is a large painting by *Ingres*, representing Romulus victorious over Acron, King of the Sabines.

The rooms on the first floor contain numerous copies of paintings of all schools, small casts, models of buildings, and so forth; the galleries to the right and left of the glass-roofed court are adorned with fifty-two copies from Raphael's logge in the Vatican, by the brothers *Balze*. In the *Salle de Louis XIV* (Pl. 3) are copies of celebrated paintings, valuable original drawings, engravings, and busts of artists. The following passage contains original works, portraits of artists, etc. The gallery here affords a good survey of the Hémicycle of P. Delaroche. — *Salle du Conseil* (Pl. 4): Portraits and busts of artists, including those of the sculptor Dubois, by *Falguière*, the painters Gérôme and Lenepveu, by *Carpeaux* and *Injalbert*, the architect Garnier, by *Carpeaux*, and the painters Henner and Baudry, by *Dubois;* a bronze statuette of Meissonier, by *V. Gémito;* also eight torch-holders in wood (time of Louis XIV), and a clock in the style of Boule. — The *Library* (Pl. 2) comprises over 20,000 vols. and a number of drawings. Permission to use it may be obtained by written application to the Director of the Ecole.

The ADJACENT BUILDING, on the N. side of the first court (entrance through the portal of the Château d'Anet, p. 292), contains the old chapel of the Augustine Monastery, now converted into a *Musée de la Renaissance*, with copies of paintings and casts of sculptures by Italian masters of the 14-16th centuries. At the end is a copy of Michael Angelo's Last Judgment, by Sigalon (1836). — In the *Vestibule des Ecoles*, beside the chapel, is a monument to Ingres, with his bust in bronze, and medallions of Flandrin and Simart, his pupils, by *E. Guillaume*. Adjoining it is the *Cour du Mûrier*, with galleries containing sculptnres executed at Rome by former pupils and casts of ancient bas-reliefs. At the end is the monument of Henri Regnault, the painter, and other pnpils killed

dnring the defence of Paris in 1870-71, with a statue of Youth, by *Chapu*.

Opposite this wall another vestibule leads to the *Salle de Melpomène*, occupied with the remainder of the Musée des Copies and used for the exhibition of competitive works. — The rooms marked 5, 6, and 7 on our plan contain the works that have gained the Grand Prix de Rome since the end of the 17th century. — In the two *Salles d'Exposition* (Pl. 8), next the qnay, the works sent from Rome by holders of the Grand Prix (p. 292) are annually exhibited in July; sculpture on the groundfloor, paintings and architectural designs on the first floor. The room on the first floor is used also for private exhibitions, in which case it is sometimes entered from the Qnai Malaquais.

As we quit the Ecole des Beaux-Arts we notice in the Rue Bonaparte, on the right, the **Académie de Médecine** (Pl. R, 20; *IV*). This does not form part of the Institut (p. 289). It was founded in 1820, its headquarters being situated near the Hôpital de la Charité (p. 298). This new building, which was designed by *J. Rochet*, was opened in 1902. The façade is in the classic style, but embellished with decorations adapted from medicinal plants. The columns in front are of the Ionic order. The keystone of the great arch over the principal entrance is adorned with a head of Æsculapius, from an antique in the Lonvre. The best time for seeing the interior is between 4 and 5 o'clock (fee).

Interior. *Vestibule.* To the right as we enter is a fine bust of Dr. E. Dechambre (1812-86), by *E. Barrias;* beyond, statues, by *Robinet*, of Baron Larrey and Desgenettes, two distinguished army-surgeons under the First Empire; then, five busts, including those of Péan and Broca. — The *Grand Escalier*, with three more busts, is situated on the right (lift). — First Floor. On the left, the *Salle de Lecture*, with paintings by *Muller*: Desgenettes on the battle-field, and Archbp. Belsunce snccouring the plague-stricken at Marseilles. To the right of this room are a small museum of surgical instruments and the spacious *Library*. Opposite, to the right of the staircase, the *Salle des Pas-Perdus*, with numerous busts of academicians. The third on the left of the door is that of Ambroise Paré (1510-1590), surgeon to Henri II, Henri III, and Charles IX, executed in marble by *David d'Angers*, with the inscription 'Je le pansay et Dieu le guarit'. Opposite the entrance to the *Salle des Séances* (with a glass roof) is a painting by Muller, representing Pinel (1745-1826) cansing the lunatics at the asylum of Bicêtre to be freed from their manacles. To the right and left of the entrance to the next room: Copy of Rembrandt's Lesson in Anatomy; Harvey demonstrating the circulation of the blood before Charles I. The *Salon de Conversation*, at the end of the Salle des Pas-Perdus, is adorned with a large picture (on the right wall) of Dutch savants discussing the discovery of quinine. In the *Salle du Conseil*, above the chimneypiece, is a portrait (attributed to *Titian*) of the great Belgian anatomist Vesalius (1514-64). On the opposite side, overlooking the court (with a separate entrance), are three laboratories for the preparation of vaccine, besides chemical and bacteriological laboratories; the stables have accommodation for twelve heifers, from which the lymph is extracted.

The Rue Bonaparte leads to the S. to the little *Place St. Germain-des-Prés* (Pl. R, 16; *IV*), a busy centre of the omnibus and tramway traffic.

***St. Germain-des-Prés** (Pl. R, 19; *IV*), on the E. side of the 'place', is one of the most ancient churches in Paris. It belonged to the powerful abbey of St. Germain, founded in 542 or 543 by King Childebert, the abbots of which were sometimes cardinals and even kings, as in the case of Hugh Capet and Casimir V. of Poland, and included later, after its conversion to the tenets of St. Maur, great ecclesiastics like Mabillon and Montfaucon. The nave is a relic of an edifice of the end of the 11th century. The choir, consecrated in 1163, was afterwards altered, particularly in the windows, which show a tendency to Gothic. Two towers, over the transept, had to be partially pulled down in 1821. After the Revolution the church fell into a very dilapidated condition, but it was restored after 1836.

The INTERIOR was painted and gilded in 1852-56 in the style of the 11th century. To the right of the entrance is a copy of the bronze statue of St. Peter at Rome; to the left of St. Peter, a marble statue of Notre-Dame-de-Consolation, presented to the abbey of St. Denis by Queen Jeanne d'Evreux in 1340.

The *Frieze, painted in 1852-61 by *Hippolyte Flandrin*, represents parallel scenes from the Old and New Testament (a clear day is indispensable for seeing them properly; best about noon). On the left side of the entrance: the Burning Bush and the Annunciation; the Promise of a Redeemer and the Nativity; the Prophecy of Balaam and the Adoration of the Magi; the Passage of the Red Sea and the Baptism of Christ; Melchizedek's offering of bread and wine to Abraham and the Institution of the Eucharist. — On the other side, returning towards the entrance: the Sale of Joseph and the Betrayal of Christ; the Offering of Isaac and the Death of Christ; Jonah issuing from the whale's belly and the Resurrection; the Scattering of the nations and the Dispersal of the Apostles; the Ascension and Preparations for the Last Judgment (the last executed by Hippolyte's brother Paul). — In front of the choir are the Four Archangels. — Most of the archaic capitals on the columns were copied from the originals which are now to be found in the garden of the Hôtel de Cluny (p. 280). Facing the pulpit is the monument of H. Flandrin (d. 1864), with a bust by *Oudiné*.

The S. TRANSEPT contains, on the right, the tomb of Olivier and Louis de Castellan (d. 1644, 1669), with their medallions, by *Girardon*. To the left, above the altar, is a marble statue of St. Margaret, by *J. Bourlet* (1705).

The CHOIR is embellished with two large encaustic paintings on a gold ground, begun by *H. Flandrin* in 1842, and finished in 1861: on the left the Entry of Christ into Jerusalem; on the right the Bearing of the Cross; above, Christ and the Virgin in glory; Christian and Moral Virtues. Then, above the arcades, the Apostles; the angel, lion, bull, and eagle, the symbols of the Evangelists; and the Lamb of the Apocalypse.

CHOIR CHAPELS. In the first chapel is the monument of James, Duke of Douglas (d. 1645). — The following chapel contains slabs of black marble to the memory of the philosopher Descartes (d. 1650), the learned Mabillon (d. 1707), and Montfaucon (d. 1641), all of whom are interred here. — Behind the high-altar is the modern Lady Chapel, with grisaille paintings of the Adoration of the Magi and the Presentation in the Temple, by *Heim*. — In the chapel of SS. Peter and Paul a tablet commemorates the poet Boileau (d. 1711), whose remains were transferred hither from the Sainte-Chapelle in 1819. — The first chapel on the left contains a monument to William, Earl of Douglas (d. 1611).

In the N. TRANSEPT, the monument of Casimir V. (d. 1672), king of Poland (see above); over the altar, statue of St. Francis Xavier, by *G. Coustou*; above, frescoes by *Cornu* (1870).

The corner of the Rue Bonaparte, near the church, is adorned with a beautiful sign by *A. Willette:* Bonaparte and Glory.

To the N. of the church, at the corner of the Rue de l'Abbaye, is a small square in which three or four arcades from the old chapter-house of the abbey and other Gothic sculptures from the precincts have been set up. The curious old abbey-cellars may be entered from the Rue de l'Abbaye 10 (apply to the concierge). At No. 3 are the remains of the *Palais Abbatial*, of the late 16th century.

Opposite, to the left, runs the *Rue de Furstenberg* (Pl. R, 19, 20; *IV*), named after Cardinal Furstenberg, who was abbot under Louis XIV; at No. 6 the painter Delacroix died (1863; inscription in the court). A pillar from the doorway of the abbey is seen at the corner of the Rue Jacob, a little farther on. — The *Prison de l'Abbaye*, where the 270 victims of the massacres of Sept., 1792, were confined, was situated farther back, on a site now traversed by the Boulevard St. Germain; the actual massacre was accomplished in the Place St. Germain (then an enclosed court in front of the church), at the end of the Rue Bonaparte. — The abbey was surrounded by meadows, among them being the famous *Pré aux Clercs*, or students' promenade.

The small square to the S. of the church of St. Germain is embellished with a bronze *Statue of Bernard Palissy* (1510-89), by E. Barrias; the large portal in the wall to the right is adorned with a relief in Sèvres porcelain. — The S. side of the church adjoins the Boul. St. Germain (p. 300), in which is a *Statue of Diderot* (1713-84), in bronze, by Gautherin. To the S.W. runs the handsome *Rue de Rennes*, leading to the Gare Montparnasse (p. 335).

On the right side of this street, at No. 50, is the entrance to the *Cour du Dragon*, containing a balcony resting on a fine dragon of the 18th century. At the end of this quaint court is the *Rue du Dragon* (Pl. R, 16; *IV*), where Palissy is said to have lived (at No. 24; terracotta work of 1575). No. 30 is an ancient house in which Victor Hugo lived in 1821 (attic on the 5th floor, with balcony; tablet).

We continue to follow the Rue Bonaparte (Pl. R, 16; *IV*), to the left, and in a few minutes more reach the PLACE ST. SULPICE (omnibus stat.), with the handsome *Fontaine St. Sulpice*, designed by *Visconti*, and erected in 1847. The fountain consists of three basins, one above the other, and is embellished with statues of the four most celebrated French preachers of the 17th and 18th cent.: Bossuet (d. 1704), Fénelon (d. 1715), Massillon (d. 1742), and Fléchier (d. 1710). — The long building on the S. side is the former *Séminaire de St. Sulpice*, founded in 1646 by Abbé Olier, curé of St. Sulpice, for the training of priests devoted to education ('Sulpiciens'). The seminary was closed in 1906 and is to be occupied by the collections from the Luxembourg. The court is to be covered by a glass-roof and to contain the sculptures. — On the W. is the *Mairie of the 6th Arrondissement* (Luxembourg); the ceiling-painting in the Salle des Fêtes is by *H. Lévy*.

***St. Sulpice** (Pl. R, 19; *IV*) is the richest and one of the most important churches on the left bank of the Seine. The rebuilding of the edifice, on the site of a parish church of the 12th cent., was begun in the reign of Louis XIV from the designs of *Gamart*, continued by *Levau* and others, and completed in 1733-49 by the Florentine architect *Servandoni*. The façade, by Servandoni, which

is considered one of the best of its period, consists of a Doric and an Ionic colonnade, placed one above the other. It is flanked with two towers, the highest of which, rebuilt by Chalgrin, and 240 ft. high, is alone finished. Five flights of steps, between the columns, ascend to the entrance. Statues of SS. Peter and Paul flank the central portal. Under the Convention this church was the Temple of Victory, and it was the scene of a banquet given to General Bonaparte in 1799. When the gate in front is closed visitors enter by the S. portal or by a small door to the left behind the choir.

The INTERIOR, in the form of a Greek cross, is 460 ft. in length, 184 ft. in width, and 108 ft. in height. The spherical vaulting is borne by massive Corinthian pillars. The eighteen radiating chapels were richly adorned with frescoes in the 19th century. Adjoining the second pillar are bénitiers consisting of two enormous shells (*tridachna gigas*), presented to Francis I. by the Republic of Venice, resting on rock-work of sculptured marble.

RIGHT AISLE. 1st Chapel: *Jacob wrestling with the Angel, and Heliodorus expelled from the Temple; on the ceiling, St. Michael; all by *Eugène Delacroix* (1861). — 2nd Chapel: Religion solacing a dying man, and Efficacy of prayer for the dead, by *Heim*. — 3rd Chapel: St. Roch praying for the plague-stricken, and Death of the saint in the prison of Montpellier, by *Abel de Pujol* (1821). — 4th Chapel: Scenes from the life of St. Maurice, by *Vinchon* (1822). — 5th Chapel: Marble monument of the curé Languet (d. 1750), by *Mich. Slodtz*.

LEFT AISLE. 1st Chapel: St. Francis Xavier resuscitating a dead man, and Miraculous cure of sick persons at the burial of the saint, by *Lafon* (1859). — 2nd Chapel: St. Francis de Sales preaching in Savoy, and Ste. Chantal receiving from the saint the constitution of a new order of nuns ('Sœurs de la Visitation'), by *Hesse* (1860). — 3rd Chapel: St. Paul's Conversion, and St. Paul on the Areopagus, by *Drolling* (1850). — 4th Chapel: St. Vincent de Paul recommending foundlings to the care of sisters of charity, and The saint at the death-bed of Louis XIII. by *Guillemot* (1825), and a marble group by *E. Cabuchet* (1857). — 5th Chapel: Large carved altar, with a crucifix and confessionals in the Louis XV style.

TRANSEPT. Left arm: Betrayal by Judas, and the Crucifixion. Right arm: Resurrection and Ascension, and Prophets. These are all by *Signol* (1872-76). On the pavement here a *Meridian Line* was drawn in 1743. It is prolonged to an obelisk of white marble which indicates the direction of the true N., while towards the S. it corresponds with a closed window, from a small aperture in which a ray of sun-light falls at noon on the vertical line of the obelisk. — By the pillars in the choir are eight Apostles, two Angels, a Scourging of Christ, and a Mater Dolorosa, by *Bouchardon*. The seated figures above the doors, by *Pradier*, represent SS. Paul and John the Evangelist.

CHOIR CHAPELS, N. or left side. 1st: Martyrdom and Triumph of St. John the Evangelist, by *Glaize* (1859). — 2nd: San Carlo Borromeo at a procession during the plague at Milan, and The saint administering the last sacraments to Pius IV., his uncle, by *A. Pichon* (1867). — 3rd: St. Joseph, by *Ch. Landelle* (1875). — 4th: St. Louis, King of France, carrying a dying man during the plague, and St. Louis administering justice under the oak of Vincennes, by *L. Matout* (1870). — Above the side-entrance: Death of the Virgin, by *E. Bin* (1874).

CHOIR CHAPELS, S. or right side. 1st: St. Denis preaching to the heathen Romans, and Condemnation of the saint, by *Jobbé-Duval* (1859). — 2nd: St. Martin dividing his cloak with a beggar, and The saint resuscitating a dead man, by *V. Mottez* (1863). — 3rd: St. Geneviève succouring Troyes (Champagne), and Miracles wrought by her relics during a procession, by *C. Timbal* (1864). — 4th: Nativity of the Virgin, and Her presentation in the Temple, by *L. Lenepveu* (1864). — Above the side-entrance: Assumption, by *E. Bin* (1874). — In the beautiful Lady Chapel

behind the altar is a Madonna and Child, in marble, by *Pigalle;* the fresco of the Assumption in the cupola is by *Lemoyne.* — The pulpit is supported solely by the steps which ascend to it.

The organ-case was designed by *Chalgrin*, with statues by *Clodion.* The fine organ, originally built by Cliquot and reconstructed by Cavaillé-Coll, is one of the largest in the world, and contains 5 keyboards, 118 registers, and 6588 pipes. The choir of St. Sulpice has a reputation for its 'plain song'.

The Rue St. Sulpice, to the left of the church, and then the Rue de Tournon, the second cross-street to the right, lead to the Palais du Luxembourg (p. 314).

Several handsome bridges, commanding fine views, connect the right bank with the W. portion of the Quartier St. Germain.

The **Pont du Carrousel** (Pl. R, 17, 20; *II, IV*), or *Pont des Saints-Pères*, as it used to be called, connects the Quai du Louvre with the Quai Voltaire, and was constructed in 1832-34 by *Polonceau.* It is embellished with colossal statues after *Petitot:* Plenty and Industry on the right bank, the Seine and the City of Paris on the left. Not far from here is the Ecole des Beaux-Arts (p. 291).

A little to the E. of the S. end of the bridge is the Rue des Saints-Pères, in which is the *Hôpital de la Charité* (Pl. R, 17; *IV*). — In the Rue de Lille, to the W. of the Rue des Saints-Pères, is the *Ecole des Langues Orientales* (No. 2), founded by the Convention in 1795; the court contains a statue of the scholar *Sylvestre de Sacy* (1758-1836), by Rochet. No. 41, built in 1906, is the *Maison des Dames des Postes* (Pl. R, 17; *IV*).

The five arches of the **Pont-Royal** (Pl. R, 17; *II*), built in 1685, span the river opposite the Pavillon de Flore (p. 69), on the Quai des Tuileries.

Near it, facing the central exit of the Jardin des Tuileries (p. 67), is the **Pont de Solférino** (Pl. R, 17; *II*), with three iron arches, erected in 1858-59. — Pont de la Concorde and Pont Alexandre III, see pp. 67, 224.

The **Gare du Quai-d'Orsay** (Pl. R, 17, *II;* see p. 32), the terminus of the Orleans Railway, is a prominent feature on the right (E.) of the Pont de Solférino. This huge building, completed in 1900, has taken the place of the old Cour des Comptes, which was burnt by the Communards in 1871. The main line has been continued hither from the old terminus on the Quai d'Austerlitz (p. 327), a distance of about $2^1/_4$ M., nearly 2 M. of which are underground. The arrival platform is at the side facing the Rue de Bellechasse, the departure platform being next the Seine. There is a handsome restaurant on the first floor, reached from the café below. The rest of the building is occupied by a *Hotel* (p. 5). The adjacent edifice is the *Caisse des Dépôts et Consignations.*

Opposite this station is the tasteful **Palais de la Légion d'Honneur,** (Pl. R, 17; *II*), built by Rousseau in 1782-89 for Prince de Salm-Kyrbourg, and re-erected by public subscription after its destruction by fire during the Commune. The decoration and the courtyard are noteworthy. Mme. de Staël held her receptions here under the

Directory. Farther on, at Rue de Lille 78, is the *German Embassy* (Pl. R, 17; *II*), formerly occupied by Prince Eugène de Beauharnais.

The Chambre des Députés (Pl. R, 14; *II*), otherwise known as the *Palais-Bourbon*, is situated on the Quai d'Orsay, at the end of the Boul. St. Germain (p. 300), and opposite the Place and the Pont de la Concorde (p. 67). The palace was begun in 1722 by *Girardini* for the dowager Duchess of Bourbon, daughter of Louis XIV and of Mme. de Montespan. The Prince de Condé, the grandson of the duchess, enlarged it in 1777, and in 1790 it was declared national property. After the necessary alterations had been made the building was used for the sittings of the Council of Five Hundred, and afterwards for those of the Corps Législatif and the Chamber of Deputies, which has 581 members.

The original façade is on the side farthest from the Seine, in the Rue de l'Université. The little square in front of it is embellished with a marble statue of Law, by *Feuchères* (1855). The façade towards the river, built by *Poyet* in 1804-7, is in the style of a Greek temple, with a Corinthian colonnade of twelve columns. To the right and left of the flight of steps are placed statues of Themis and Minerva, and on massive pedestals in front are seated figures of D'Aguesseau, Colbert, L'Hôpital, and Sully. On each side of the portico are reliefs by *Rude* and *Pradier*, and in the tympanum a group by *Cortot*, which represents France with the constitution, between Liberty and Order, summoning Commerce, Agriculture, and Peace to her aid.

Interior. When the Chamber is sitting visitors are admitted only to the Salle des Séances, for which they require a ticket from the 'secrétaire de la questure', to whom application should be made by letter or through an ambassador. The public entrance (before 2 p.m.) on these occasions is in the small building to the right of the grand staircase which ascends from the quay. At other times the building is open to the public from 9 to 5; and visitors should then apply to the left in the court behind, entered from the Rue de l'Université; they are escorted by an attendant (fee). — The Salle des Pas-Perdus has a ceiling-painting (Peace) by *Horace Vernet*. — The Salle des Séances, or *Assembly Hall*, is semicircular in form, and is borne by twenty marble columns, behind which are the public galleries. The hall is embellished with a reproduction in tapestry of Raphael's School of Athens, and with marble statues of Liberty and Public Order, by *Pradier*. — The Salle des Conférences contains a ceiling-painting by *Heim*, representing the history of legislation in France, and several pictures: President Molé arrested by the factionists during the Fronde, by *Vincent;* Opening of the States-General by Philippe le Bel, by *Vinchon;* Self-sacrifice of the burghers of Calais, by *Ary Scheffer*. — The Library is adorned with ceiling-paintings by *Eug. Delacroix* (in the cupolas, Poesy, Theology, Legislation, Philosophy, and the Exact Sciences; in the lunettes at the ends, Attila in Italy and Orpheus instructing the Greeks in the peaceful arts). — In the Salle des Distributions are scenes in grisaille by *Abel de Pujol*. — The Salle Casimir-Périer is embellished with statues of Mirabeau and Bailly by *Jaley*, Périer by *Duret*, and General Foy by *Desprez*, and bas-reliefs by *Triqueti* and *Dalou*. — The Salle du Trône contains paintings of Justice, War, Industry, Agriculture, and the Seas and Rivers of France, by *Eug. Delacroix*.

Adjoining the Palace is the *Hôtel de la Présidence de la Chambre*, or president's residence, built about 1722 as the mansion of Lesparre de Lassay, and incorporated with the Palais-Bourbon in 1770 under

the name of *Petit-Bourbon.* Farther along the quay is the *Ministère des Affaires Etrangères* (Pl. R, 14; *II*), or Foreign Office, a handsome edifice built in 1845 by Lacornée. Immediately beyond is the Esplanade des Invalides (p. 302).

The Rue de Lille and Rue de l'Université, which run parallel to the Quai d'Orsay on the S. and are intersected by the Boul. St. Germain, and the Rues St. Dominique, de Grenelle (p. 301), and de Varenne, to the S.W. and S. of this boulevard, present a somewbat deserted appearance, consisting as tbey do largely of private houses. Many of these are old mansions of the French nobility, hidden from view by the 'cours d'honneur' in front, *e.g.* in the Rue St. Dominique (Pl. R, 14, 17; *IV*), No. 45 and No. 1 (with an oval court, built by G. Boffrand, 1695); in the Rue de Varenne (Pl. 14, 17, 16; *IV*), No. 77, now tbe *Couvent du Sacré-Cœur*, and No. 57, formerly the Hôtel de Montmorency, now the *Austrian Embassy.*

In tbe **Boulevard St. Germain** (Pl. R, 17; *IV*), which was begun under Napoleon III. but completed after his time, rises the *Ministère de la Guerre* (Pl. R, 14, 17; *II*, *IV*), or War Office, part of it occupying the former residence of President Duret, which was built by Aubry in 1714 and re-erected by Bouchot in 1877. It was inhabited by Marshal Richelieu (1765), Lucien Bonaparte, and other personages. Near it is tbe *Ministère des Travaux Publics* (Pl. R, 17; *IV*), or Office of Public Works, formerly Marsbal Roquelaure's mansion, constructed in 1726 by Leroux, and afterwards tenanted by tbe Duc de Béthune-Sully (1747) and Cambacérès (1812). The 'annexe' is a building by De Cotte, which belonged to Marsbal Kellermann.

At the intersection of the Rue du Bac and Boul. St. Germain is a bronze statue, by Damé, of *Claude Chappe* (1763-1805), inventor of the aerial telegraph. — Farther on the Rue de St-Thomas-d'Aquin leads to the left to a small square, in which rises the church of **St. Thomas-d'Aquin** (Pl. R, 17; *IV*), erected in the 17-18th century. The modern reliefs on the side-doors, St. Thomas Aquinas and St. Dominic, are by *Vilain* and *Gruyère.* In the interior are frescoes by *Blondel;* the ceiling of the apsidal chapel is adorned with paintings: Transfiguration, by *Lemoyne;* St. Louis administering justice, by *Merson.*

At No. 184, on the left side of the boulevard, is the *Geographical Society*, with a library (ca. 60,000 vols.) and souvenirs of distinguished explorers (adm. daily, 1-4; visitors ring).

Farther on the Boul. St. Germain passes the church of St. Germain (p. 295), the Ecole de Médecine (p. 270), etc.

Tbe **Rue du Bac** (Pl. R, 17, 16; *IV*), which ends at the Pont-Royal, is one of the oldest streets in the Faubourg St. Germain. Its name recalls an old ferry ('bac'). The *Hôtel Le Vayer et de Boulogne* (No. 46) has a handsome court and a sculptured doorway; the revolutionist Barras lived tbere in 1812. At No. 120, the *Hôtel de Clermont-Tonnerre* (1789; fine doors), Cbateaubriand died in 1848 (inscription).

The Rue du Bac to the S. of the Boul. St. Germain is crossed by the *Rue de Grenelle*, in wbich, to tbe left (at Nos. 57 and 59) rises the attractive **Fontaine de Grenelle** (Pl. R, 17; *IV*), or *des Quatre-*

Saisons, erected in 1739 from designs by *Bouchardon*. It consists of a crescent in the centre of which is a small Ionic portico, adorned with an allegorical group in white marble representing the City of Paris with the Seine and the Marne. In niches at the sides are statues of the Seasons with appropriate reliefs.

Near the S. end of the Rue du Bac, beyond the Rue de Varenne (p. 300), we notice on the left the huge emporium of the *Bon Marché* (p. 48), and on the right, at No. 128, the Séminaire des Missions Etrangères (Pl. R, 16; *IV*), built in 1663 by Bishop Bernard de Ste. Thérèse for the training of Roman Catholic missionaries. A melancholy sight is afforded here by the *Chambre des Martyrs* (shown daily except Wed., from 1 to 4 or 5, on Sun. and holidays from 1 to 2.30), which contains numerous instruments, especially from China, used in torturing and killing Christian martyrs, blood-stained clothes of missionaries, and other relics (contributiou expected).

The main frontage of the Bon-Marché looks into the *Square des Ménages*, with a marble group of Sleep by *M. Moreau* and 'Presentiments', by *Véber*. At No. 16 in the Rue de Sèvres (Pl. R, 16; *IV*), which skirts it on the S.W., is the *Couvent de l'Abbaye-aux-Bois*, founded in 1640. Mme. Récamier retired thither in 1814 and lived there until her death in 1849. It is about to be pulled down. At No. 42 in the Rue de Sèvres is the *Hôpital Laënnec*, formerly the Hospice des Incurables, founded in 1634 (interesting court and chapel). Here also is a remarkable Egyptian fountain (1st Empire). The *Eglise des Lazaristes*, opposite, contains a silver reliquary in which repose the remains of St. Vincent de Paul. A little beyond are the Couvent des Oiseaux and the Blind Asylum (p. 311).

Returning to the Fontaine de Grenelle through the Rue du Bac, we follow on the W. the **Rue de Grenelle** (Pl. R, 17, 14; *IV*). The house at No. 75 had for its occupants Cardinal d'Estrées (17th cent.), Furstenberg, Plessis-Richelieu, and Galliffet. No. 106 is the *Eglise de Pentemont* (1755), since 1804 a Protestant church. The *Ministère de l'Agriculture, du Commerce et de l'Industrie* occupies (No. 101) the old Hôtel d'Argenson (1700). Nos. 138-140 (the former Hôtel de Chatillon) are tenanted by the *Service Géographique de l'Armée*. No. 127, now the *Archiepiscopal Palace*, was in 1740 the Hôtel de Chanac. No. 79, the *Russian Embassy*, was built by De Cotte for the Duchesse d'Estrées (1709).

Ste. Clotilde (Pl. R, 14; *IV*), between the Rue St. Dominique (p. 300) and the Rue de Grenelle, one of the finest modern churches in Paris, was erected in 1846-59 by *Gau* and *Ballu* in the Gothic style of the 14th century. The spires of the two towers rise to a height of 226 ft.

The Interior consists of nave, aisles, transept, and ambulatory; there are no lateral doors. Magnificent stained-glass windows by *Maréchal*, *Galimard*, *Jourdy*, *Thibaut*, *Amaury-Duval*, *Lusson*, and *Hesse*. The two small chapels of the aisles are adorned with paintings (named) by *Delaborde*. Under the windows of the aisles and in the transept are bas-reliefs by *Duret* and *Pradier*, forming a 'Chemin de Croix'. — The chapel of Ste. Valère, the martyr of Limousin, to whom a church was once dedicated on this site, is in the right (W.) transept. It contains scenes from her history by *Lenepveu*. The choir-screen is adorned with four bas-reliefs by *Guillaume*, two on the right representing Ste. Valère, and two on the left Ste. Clotilde. — The choir-chapels are embellished with mural paintings: 1st on the right (St. Remi), by *Pils* and *Laemlein*; 2nd (St. Joseph), by *Bézard*; 3rd (Virgin), by *Lenepveu*; 4th (Ste. Croix), by *Brisset*; 5th (St. Louis), by *Bouguereau*. — In the left transept are two large compositions by *Laugée*: St. Clotilde

succonring the poor, and the Baptism of Clovis. — The carved choir-stalls and the high-altar, which is enriched and inlaid in the mediæval style, also deserve inspection. — The grand organ is by Cavaillé-Coll, and the electric organ in the choir by Merklin.

The square in front of the church is adorned with a handsome group in marble, by *Delaplanche*, representing Maternal Instruction, and with a monument (by A. Lenoir) to *César Franck* (1822-91), the composer.

To the right as we quit Ste. Clotilde runs the Rue Las-Cases, No. 5 in which, near the other end, contains the **Musée Social**, founded by the Comte de Chambrun (adm. daily, except Sun., 9-12 & 2-6). The object of the institution is to place at the gratuitous disposition of the public, documents, models, plans, rules, constitutions, etc., of social institutions intended to ameliorate the position of the working classes. Lectures are often delivered here, and there are special meetings also.

18. Hôtel des Invalides. Champ-de-Mars.

The Musée de l'Armée in the Hôtel des Invalides is open to the public on Tues., Thurs., and Sun., 1-5 in summer, 12-4 in winter (Oct. 1st-March 31st); and the Tomb of Napoleon on Mon., Tues., Thurs., Frid., and Sun., 12 to 5 or 4. For the Salle d'Honneur, Salle de Lecture, and Gallery of Relief-Plans, see p. 309. — The Hôtel des Invalides is open daily 12-4.

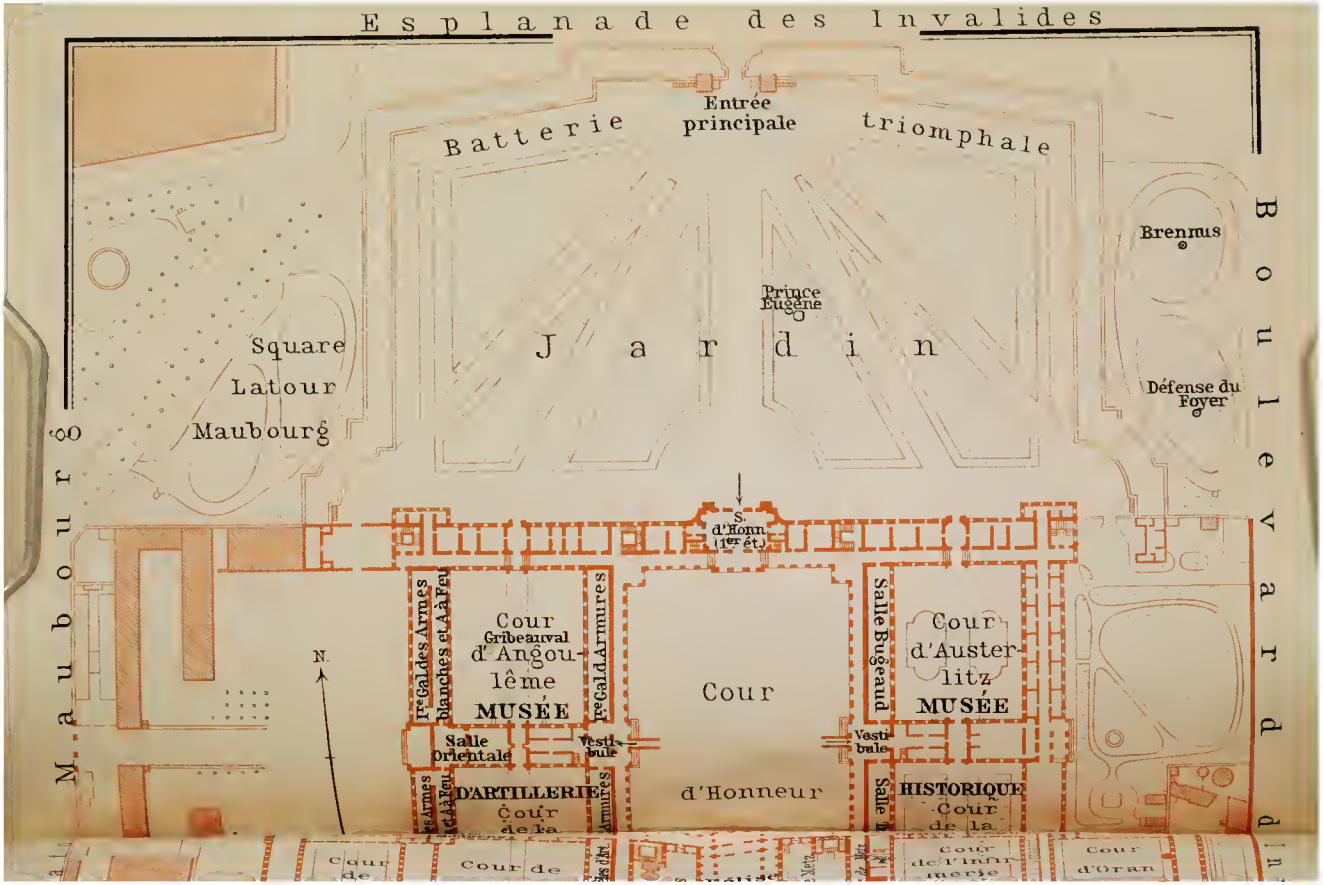
Métropolitain (Lines 1 & 2 S), see Appx., pp. 29, 31. The *Omnibuses A D*, *A H*, and *Y* (Appx., p. 36) and the *Tramways T J*, *T L*, and *T S 11* (Appx., pp. 38, 41), the *River Steamers* (Appx., p. 48), and the *Chemin de Fer des Invalides* (p. 348) also pass near the Hôtel.

Dominating the mass of buildings to the W. of the Quartier St. Germain, and conspicuous from all sides, rise the gilded dome above the huge Hôtel des Invalides, and the Eiffel Tower, to the N.W. of the Champ-de-Mars, opposite the Trocadéro.

The handsome **Esplanade des Invalides** (Pl. R, 14; *II*, *IV*), about 550 yds. in length and 270 yds. in width, embellished with several rows of elm-trees, lies between the Seine and the Hôtel des Invalides. The *Pont Alexandre III* (p. 224) places it in direct communication with the Champs-Elysées. Near the bridge, up-stream, adjoining the Foreign Office (p. 300) is the *Gare des Invalides* (p. 32). — To the W. are the Pont des Invalides (p. 225) and the former *Manufacture des Tabacs* (p. 342).

A railing separates the Place from the outer court of the Hôtel des Invalides, which is now a garden enclosed on three sides by a dry moat. A 'Batterie Triomphale' placed behind the moat is used in firing salutes on grand occasions. There are also a howitzer and eleven non-mounted guns.

Among the non-mounted pieces are eight Algerian guns with Arabic inscriptions; the two at the sides are respectively from China and Cochin China. The battery is composed as follows. *On the right*, as we face the Seine, two Austrian cannons, cast at Vienna in 1681 and 1580; four Prussian guns, captured from the Berlin arsenal by the Austrians in 1757, and brought by Napoleon from Vienna with 2333 other cannon; a Dutch piece, captured at the siege of Antwerp in 1832; a rifled cannon from Sebastopol (1856); a mortar from Algiers. — *On the left:* *Swivel-gun from Wurtemberg, a masterpiece of its kind, skilfully carved, dating from the time of


Esplanade des Invalides
Entrée principale
Batterie triomphale
Brennus
Prince Eugène
Jardin
Square Latour Maubourg
Défense du Foyer
Boulevard
Maubourg
S. d'Honn. (1er ét.)
N.
Cour Gribeauval d'Angoulême
MUSÉE
Cour d'Austerlitz
MUSÉE
Cour d'Honneur
Salle Bugeaud
Salle Orientale
Vestibule
D'ARTILLERIE
HISTORIQUE
Cour de la
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Cour de l'Infirmerie
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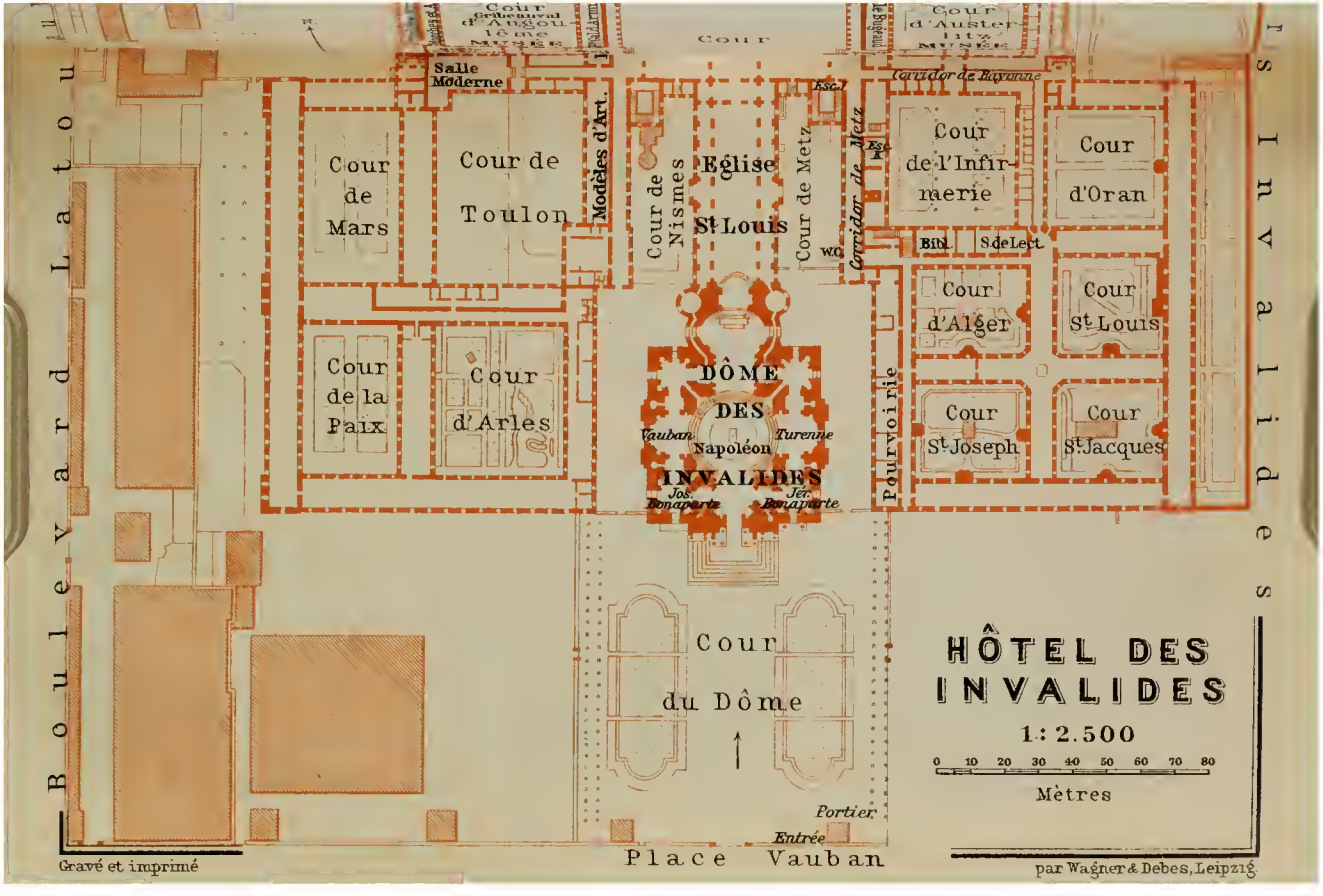

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Duke Frederick (1593-1608); a Venetian piece, of 1708; the remaining pieces correspond exactly to those on the right side.

The garden is adorned with a *Statue of Prince Eugène de Beauharnais* (1781-1824), viceroy of Italy (1805-13), in bronze, by Dumont, formerly in one of the boulevards.

Some of the statues in the Square des Invalides, to the E. beyond the court may be noticed: An ancestor (Brennus, the Gallic chief), bronze by *Massoulle*, and In defence of hearth and home, marble by *Boisseau*. — To the W., in the Square de Latour-Maubourg, the Age of Bronze, by *Delhomme*.

The **Hôtel des Invalides** (Pl. R, 14; *IV*), the oldest institution of its kind, was founded by Louis XIV and built in 1670-75, by *Libéral Bruant* and *J. H. Mansart*. The dome is later (see p. 310). The establishment covers an area of about 30 acres, and was intended to accommodate 7000 inmates, but there are now only about 50, as only soldiers absolutely incapacitated for work are now admitted. Parts of the building have been devoted to other purposes; and in 1898 the headquarters of the governor of Paris were transferred hither.

The *Façade* of this vast edifice rises in three stories and is about 220 yds. in length. At the principal entrance are an equestrian figure of Louis XIV in bas-relief, and statues of Mars and Minerva, in bronze, all by *Coustou the Younger*. In front of the wings are placed four groups in bronze, by *Desjardins*, emblematical of four conquered nations. These formerly belonged to the monument of Louis XIV in the Place des Victoires (p. 207). Above and in the dormer windows are various trophies in stone.

The *Cour d'Honneur*, the first court, is enclosed with arcades, parts of which are adorned with paintings by *B. Masson*, representing scenes from the epochs of Charlemagne, St. Louis, Louis XIV, and Napoleon I. In the gallery on the right is a statue of General Daumesnil (p. 255). Opposite the entrance is the church (p. 309); on the right the Musée d'Artillerie; on the left, the Musée Historique (p. 307), together forming the **Musée de l'Armée.** To these will shortly be added the Musée de la Marine (p. 167). Changes in the arrangement of the exhibits are not infrequent.

The ***Musée d'Artillerie** (admission, see p. 302) is a most complete and interesting collection (10,000 specimens) of weapons and armour of all kinds, both ancient and modern.

Sticks and umbrellas must be given up (no fee). — The *Catalogue* (by L. Robert; 1889-93) is in 5 vols.: 1 (A-F), Antique arms, 75 c.; 2 (G-I), Defensive armour, helmets, shields, 1 fr.; 3 (J-L), Arms of offence, steel weapons, etc., 1¼ fr.; 4 (M) Portable firearms, 1¼ fr.; 5 (N-P; out of print), Artillery and miscellaneous objects, 75 c. Supplement (1901) by *F. Bernadac*, the present director, 50 c. Phototypes of some of the finest weapons and armour, 50 c. (apply to the keeper). — Explanatory labels are attached to the exhibits.

The 1ST GALERIE DES ARMURES, to the right of the main entrance, is decorated, like the following room, with mural paintings of military subjects from the time of Louis XIV, in the style of Van der Meulen. To the right is a collection of armour of the 15-17th cen-

turies, including several historical pieces. Opposite G 178-180. Italian armour for combats in the lists; the suit in the middle belonged to one of the Medici family; German jousting armour, including a tonlet-suit (G 182) for fighting on foot. Adjacent, G 167. Equestrian suit belonging to Maximilian II. — On the right side are historical suits of armour and a series of suits of German workmanship, known as 'Maximiliennes' (grooved), of the first half of the 16th century. — Above and on the walls are French flags and standards, originals to the right, copies to the left; the second on the left is the oriflamme or red banner of St. Denis, the ninth (white with fleurs de lys) the standard of Joan of Arc. — At the end of the saloon is a model of the Château of Pierrefonds. Behind, portraits of General Lariboisière (d. 1812) and his son (d. 1812), by *Gros*. — In the middle, as we return, juvenile armour. — In the glass-cases are firearms, steel weapons, shields, helmets, etc. Some of these are beautifully ornamented with precious stones, ivory, repoussé work, engraving, chasing, inlaid work, damascening, etc.

Case I (beginning at the end). M 37. Arquebuss belonging to Richelieu; M 1648. German pistol (17th cent.); M 70. Wheel-lock arquebuss. — Case II. *M 640 and 1752. Rifle and pistols made at Rotterdam by command of Napoleon I. for the Shereef of Morocco; M 1781, 1713. Valuable pistols of the 18-19th centuries. — Case III. Swords and sabre (late 16th cent.); G 246. Gorget (17th cent.); German firearms (16-17th cent.); I 59 (on the other side), Italian rondache, or shield worn on parade, with the Triumph of Galatea, after Raphael (16th cent.); J 124. Italian sword; M 63. French arquebuss (16th cent.) — Case IV. L 66. Flemish or German cross-bow adorned with ivory carvings (ca. 1500); gala shields and Italian shields of the 16th cent. (Nos. *I 77, *I 82); G 599. Jousting chanfron (end of the 16th cent.). — Case V. M 35. Matchlock musket (1629); J 233 and 240. Spanish rapiers; M 82. Wheel-lock arquebuss (16-17th cent.); G 608. Nose-band of a German bridle (16th cent.); G 93 (on the other side), Armour of the early 17th cent.; H 50 and H 51. Jousting helmets ('Maximilian' style); H 263. German gala helmet (17th cent.); H 114. Chased and gilded helmet (16th cent.); M 202, 126. Wheel-lock musket and arquebuss (German). — Case VI. M 127, 1619, 1644. German wheel-lock petronel and pistols (16-17th cent.); M 362. German cross-bow 'à pied-de-biche'; G 597 and (at the back) *G 593. Chanfrons, the latter formerly in the possession of Philip II. of Spain. — Case VII. Fine French, Italian, and Spanish swords (16-17th cent.). — Case VIII. J 26. Sword of the Constable of France (end of the 15th cent.); M 2135, 2136. German cartridge-boxes (late 16th cent.). — Table Cases IX-X. Daggers; hunting weapons; sets of instruments.

The 2nd Galerie des Armures, to the left of the main entrance, contains a splendid collection of armour worn by horsemen and foot-soldiers, chiefly of the 15th and 16th centuries. In the glass-cases are pieces of armour and steel weapons and firearms of interest. Above hang foreign flags. — In the centre, among other suits of armour: in the second row, *G 38. German suit (16th cent.); *G 166. Jousting-armour of Maximilian I.; G 40. Suit of a prince of Bavaria (1533); G 717. Saracen suit of the 16th cent.; G 41. Another Bavarian suit (16th cent.); *G 117. Armour of Francis I.; G 52 and 53 (at the sides), German armour of the 16th cent.; *G 118-125. Armour of Henri II, Francis II., Charles IX, Henri III, Henri IV, Louis XIII (123 & 124), and Louis XIV; G 196.

Juvenile suit of Louis XIV (?); G 197. Suit of the Duke of Burgundy, grandson of Louis XIV.

Case I. *G 118-121. Armour (gilded or silvered) of Henri II and his three sons, Francis II, Charles IX, and Henri III. — Case II. *J 376-385. Swords of Francis I., Henri II, Charles IX, Henri IV (379, 380. Marriage-swords), Louis XIII, Louis XIV (382, 383), Louis XVI (coronation-sword), and the Dauphin Louis XVII; H 143 and 93. Burgonet, helmet, and brassarts of Henri II; G 249. Gorget of Louis XIII; H 280. Juvenile helmet of Louis XIV; K 50. Mace of Henri II; L 115. Cross-bow of Catherine de Médicis; G 514, 657, 425. Spurs, stirrups, and gauntlets of Louis XIV; M 95, 36, 96. Muskets of Louis XIII; M 410. Musket of Louis XIV. — Case III. *G 51. Italian armour of the 16th cent., enriched with bas-reliefs of admirable composition and execution; *I 62. Italian buckler; *H 254. Italian helmet in the antique style; *J 95-97. Italian swords (16th cent.); *G 50. Italian armour, known as the 'armure aux lions' (16th cent.). — Case IV. *G 75. Italian armour inlaid with gold and silver, attributed to King Frederick of Bohemia (16th cent.); G 114. Armour embellished with gold, attributed to Prince Grimaldi of Monaco (17th cent.); G 105. Armour with gold bands, of the time of Louis XIII; H 265. Barred helmet (17th cent.); H 153. Burgonet of the 16th cent.; *G 332. German cuirass (17th cent.). — Case V. *H 184. Italian morion; other Italian helmets of the 16th cent.; G 239. Gorget of the time of Henri IV; I 7. Round shield of Matthew Corvinus, King of Hungary (d. 1490); K 58, 56. Maces (16th cent.); *J 112, 74, 111. Italian shoulder-belts and girdle (16th cent.); J 119. Sabre of Stephen Bathory, King of Poland (d. 1586); K 47, 49. Maces; *G 609. Nose-band of a bridle (1567). — Case VI. Italian helmets of the 16th cent., including *H 149. Burgonet and *H 251. Helmet; H 261. Polish helmet; P 575. Hunting-horn (12th cent.); P 567. Handcuffs of the 16th cent.; J 390. Sabre of Stanislas Poniatowski (? d. 1798); J 389. Sword of Charles XII (d. 1718); I 86. Juvenile shield of the Duke of Burgundy, grandson of Louis XIV; M 367, 359. Wheel-lock muskets (German; 16th cent.); *J 361. German broad-sword with a wheel-lock pistol (16th cent.). — Case VII. Italian helmets and buckler (I 63) of the 16th cent.; powder-flasks, cartridge-boxes, etc.; maces; German pistols, with the butts ending in balls; German muskets.

A Room on the Right contains helmets and bucklers, coats-of-mail, boots, etc. On stands in the centre: *H 257. Helmet in the antique style ('à la chimère'); H 155, *H 253. Italian helmets of the 16th cent.; *H 52. German jousting-helmet (16th cent.); H 14. Large German tournament-helmet. — A door at the end of the Salle des Armures leads into a passage, beyond which are Three Rooms occupied by an interesting collection of small *Models of Artillery.*

1st Room. Catapults and similar weapons; primitive cannon; artillery from the time of Louis XIV to 1732 ('Système Vallière'). — 2nd Room. Artillery from Louis XV to Louis XVI ('Système Gribeauval'). — 3rd Room. Artillery from 1801 to 1871. Beside the windows are models of foreign cannon.

Returning to the vestibule, we follow the *Corridor*, to the left leading to the Salle Orientale. Staircase to the 2nd floor, see p. 307.

Salle Orientale. 1st Section: in the middle, to the right and left steel weapons. Also a few firearms (M 2182, 2183, to the left, elegant Turkish rifles).

2nd Section. Oriental and African weapons.

Case to the Right. H 445, 460. Helmets of Bajazet II. (d. 1512) and Mongolian helmet; M 2349. Gilt powder-flask with gems (17th cent.); J 1217, 1223. Indian knttars; J 1235. Cingalese sabre; J 1200, 1198, 1201. Indian poignards; J 1238, 1237. Javanese swords; J 1176, 1180, 1178. Swords of

Indian Mahommedans; J 1248, 1249. Malay creeses; bows and quivers. — Case to the Left. H 452, 451. Tartar and Russian helmets (16th cent.); J 1215, 1218, 1222. Hindoo kuttars; J 1205. Indian dagger, the hilt enriched with jade and precious stones; J 1048. Equipment of the grand-master of the seraglio; J 1173. Sabre of Indian Mahommedan; J 1067, 1066. Khanjars from the Balkans.

3rd Section. Glass Case to the right: models of Japanese armour. Glass Case to the left: Turkish rifles. G 738. Persian cuirass (16th cent.); H 456. Circassian helmet. — Case at the end: *G 749. War-costume of an emperor of China, captured in the Summer Palace (1860); J 1318. Poignard of European origin; K 1158, 1159, 948, 949. Commander's batons, battle-axe, and a kind of halberd, also from the Chinese expedition of 1860. At the sides, Japanese armour.

1st Galerie des Armes Blanches et Armes à Feu, to the right of the preceding. Weapons with wooden shafts, a collection of steel weapons from the 12th, and of firearms from the 15th to the 19th century. The most interesting objects are in glass-cases. To the left: firearms of the earliest types; maces of the 15-16th cent.; saddles and portions of harness.

Cases with Firearms (M). To the left of the central partition: ornamental pistols of the 16-18th cent.; those with the butt ending in a ball are nearly all German. On the partition, M 1765, 1766. Breechloading pistols (the former French). — Cases with Thrusting Weapons (K). Fuse-holders (607, 603); partisans (495, etc.); spontoons (567, etc.); 22. Battle-hammer (15th cent.); 84. Battle-axe of Edward IV. of England (d. 1483); halberds, including a German specimen with two pistols (262); *126. Italian halberd inlaid with gold and silver, with the arms of Cardinal Borghese (afterwards Pope Paul V.).

2nd Galerie des Armes Blanches et Armes à Feu, beyond the Salle Orientale. This gallery contains pistols, modern rifles, and other firearms, besides a collection of cross-bows, some armour, and ancient thrusting weapons. On the left side are prehistoric weapons (some casts and imitations); on the right side are ancient weapons, originals and models.

Right Wall, near the entrance: 'grenadiers' (M 721, etc.) used in the 18th cent. for throwing grenades; siege-rifles (No. 431 can be fired 9 times). — Case to the left of the Partition. M 9, 5, 10. Match-lock muskets and petronel; M 400, 416. Arquebusses and muskets of the 17th century. On the partition: M 1, 2. Firearms of the earliest kind, known as 'escopettes'. — Case to the right of the Partition. M 417. Large wheel-lock musket; wheel-lock arquebusses, chiefly German and mainly hunting-weapons of the kind known as 'à pied-de-biche'.

Salle Moderne, at the end of the 2nd gallery. By the long wall on the right: modern helmets and military head-dresses; cabinet with specimens of French orders and military rewards; marshals' batons, decorations, etc. By the other walls: drums, kettle-drums, sappers' axes, etc. Case by the end-window: relief-medallions of Grouchy (1768-1847) and Kléber (1753-1800), by *David*. On the left side: saddles of Louis XVI (G 624), Charles X (G 626), etc.; G 800^{2}-800^{5}. Sumptuous Mameluke saddles captured at the Battle of the Pyramids (1798). Case by the window to the right, at the end: swords of honour.

The remainder of the collection is placed under the gates and in the courts on each side of the corridor mentioned at p. 305. — On the left is the COUR D'ANGOULÊME: cannon of various calibres, including (on the right, N 239) a German piece dated 1523; N 49. Swivel-gun bearing the name of Pierre d'Anbnsson (d. 1503); on the left, the Griffin, a culverin captured at Coblenz in 1797, cast in 1528, and weighing nearly 13 tons. Bronze statue of *J. B. Gribeauval* (1715-1769), first inspector-general of ordnance, by Bartholdi. By the wall here is a chain 190 yds. long, and $3^1/_2$ tons in weight, used by the Turks at the siege of Vienna in 1683 for the purpose of strengthening a bridge-of-boats over the Danube. Under the carriage-entrance is a chain with fifty iron collars for prisoners, captured in the Moroccan camp after the battle of Isly in 1844. — On the other side is the COUR DE LA VICTOIRE, containing modern cannon, models of naval cannon, a Russian gun and carriage from Sebastopol, and several cannon recovered in 1872 from Spanish galleons which foundered in the Bay of Vigo in 1702. Then, bronze and brass cannons, mortars, etc., bearing Annamite inscriptions and the emblem of the 'Roi Soleil' (Louis XIV), captured at Hué in 1885 (probably the pieces presented by Louis XIV to the Annamite ambassador at Versailles). To the left, armour-plates pierced by cannon-shots.

The staircase (p. 305) ascends to the rooms on the **2nd Floor.** The four rooms on the left (GALERIE DES COSTUMES DE GUERRE) contain 72 models illustrating *Warlike Accoutrements* of prehistoric times, and of the Gauls, the Greeks, the Romans, and the French, from Charlemagne to the end of the 18th century. The gallery on the right (GALERIE ETHNOGRAPHIQUE) is occupied by an interesting collection of figures of savages in their war-costumes, representing types from Africa, America, Asia, and Oceania.

The **Musée Historique** (adm., see p. 302), in the Cour d'Honneur (p. 303), opposite the Musée d'Artillerie, occupies the old mess-rooms on the groundfloor, which are decorated with mural paintings of the school of Van der Meulen, dating from the foundation of the Invalides, and the two corresponding galleries on the first floor.

Ground Floor — VESTIBULE, where sticks and umbrellas must be given up (no fee). The ceiling is decorated with a remarkable curtain of embroidered silk (the dragon worked in fine gold) taken from the tent of the Empress of China in 1900.

SALLE DES TROPHÉES (originally the officers' mess-room; afterwards Salle de Turenne), to the right. The exhibits here illustrate the Ancient Régime, the 1st Republic, and the 1st Empire Case to the right: Souvenirs of Turenne, including the ball that killed him at Sasbach (1675). To the left is his portrait by *Ph. de Champaigne.* To the left of the entrance, Bust of Lafayette (1757-1834), by Houdon. In the centre, Equestrian statue of Louis XIV, by B. Raggi (1830). On the walls are busts of French generals and marshals. — Right wall. Cases 1 & 2. Honorary weapons, including those of Generals Kellermann (1735-1820), Hoche (1768-97), and Augereau (1757-1816). Case 3. Prussian, Portuguese, and British flags captured in battle. Case 4. Souvenirs of Napoleon I.: sword, hat, the famous 'redingote grise', etc. Flags of the 1st Empire. Cases 5 & 6. Austrian, German, British' and other flags; farther souvenirs of Napoleon. — At the end, pall that covered the car in which Napoleon's remains were transferred to the Invalides. In front, railings from Napoleon's tomb in St. Helena. — In

the middle, Case 1 (as we return): Portraits of Generals Cambronne (1770-1842) and Poniatowski (1762-1813); terracotta portrait of Prince Eugène de Beauharnais (p. 303), by Chinard; souvenirs of La Tour d'Auvergne (p. 285); above, bronze statuette of Napoleon. Case 2. Portrait of Col. Claude de la Roncière; gnidons of the 16th regiment of dragoons (1791-1814). Then, bronze reproduction, 1/25 of natural size, of the 'Colonne de la Grande Armée' (Vendôme Column). Case 3. Swords of honour; medals of the 'Ordre de la Réunion' (1811-15), commemorating the annexation of Holland, the Hanse Towns, Rome, and Tuscany. Fine white marble bust of Napoleon. Case 4. G 625. Saddle of Napoleon. Case 5. Souvenirs of Marshals Lannes (p. 285), Ney (p. 245), Victor (p. 250); etc. Case 6. Souvenirs of the Revolution; American medal presented to Lafayette; on the other side, souvenirs of the monarchical period. — Left wall. Case 1 (as we return), Bust of General Joubert (1769-99), in biscuit-porcelain. Case 2. Souvenirs of La Tour d'Auvergne (p. 285). Case 3. Busts and souvenirs of Viala (d. 1793), killed at the age of 13, and Bara (d. 1794), killed at the age of 15. Case 4. Portraits, pistols, and swords of honour of various generals of the 1st. Empire. Case 5. Memorials of General Daumesnil (p. 255). Case 6. Uniforms of generals of the 1st Empire.

Salle de Bordeaux (formerly Salle Loustaunau), to the left. Souvenirs of Napoleon I. To the right, his camp-bed and dressing-gown (from St. Helena); his armchair and model of his sarcophagus in St. Helena; his favourite bench in St. Helena. Portrait of Gen. de Montholon (1783-1853), who accompanied the emperor in his exile. Case with souvenirs of the Duc de Reichstadt (1811-32), Napoleon's son. Case at the end, Flag and hat used by Napoleon in St. Helena. — 1st case next the windows: Hair and death-mask of Napoleon; cast of his hand; medals of Gen. Bertrand (p. 311). On the wall, Portrait of Roustan-Raza, mameluke attendant of the emperor. Case 2. Toys, portraits, and other relics of the Duc de Reichstadt. Case 3. Mask of Napoleon, taken by his physician Antommarchi (1780-1838); relics from St. Helena. — Case 4. Field-glass and lorgnette of Napoleon; hair of Josephine; autographs of Napoleon; bullet that wounded him at Ratisbon; etc.

Salle Moncey. Uniforms from 1825-70, a collection bequeathed by the painter Loustaunau (1846-98). To the right, suit of armour with a medallion of Loustaunau. — Salle Lawœstine (in preparation), to the left of the Salle Moncey, contains modern military costumes.

Salle Bugeaun (originally the regimental mess-room). To the left of the entrance: relics, uniforms, flags, and weapons associated with the Algerian campaigns (1830-57) under General Bugeaud (1841-44) and other commanders; the sieges of Antwerp (1832) and of Rome (1849); the wars in the Crimea (1854-56), Italy (1859), China (1860), and Mexico (1862); and the Franco-German war (1870-71). In the centre are statuettes (e.g. Marshal Macmahon, by Crank) and busts of generals; also busts of Sergeant Hoff (p. 241), by Bartholdi, and of Gambetta. Then sketch of a proposed monument to Gen. Faidherbe (1818-89), at Lille, by Mercié. A painting at the end, The empty cartridge-box, by *De Neuville* and *Detaille*, illustrates an episode in the siege of Strassburg (1870).

Returning to the vestibule, we ascend the central staircase to the first floor. On the staircase, Alpine batteries, a painting by Loustaunau (see above).

1st Floor. — Galerie des Régiments. *Left Side (Galerie d'Hautpoul):* Monarchical period, chiefly illustrated by drawings. — Salle I. Kings who reigned before Louis XIII. By the windows, medals of kings and queens. — Salle II. Louis XIII and Louis XIV. In the middle, weapons; to the right, a cannon of the period. — Salle III. Louis XIV. Plans of battles; case with weapons. — Salles IV-VI. Louis XV and Louis XVI. Similar exhibits. — *Right Side (Galerie Louvois):* First Republic and First Empire. — Salle I (Revolution). Portraits, medals, etc. — Salle II (Republic; 1792-1800). Central Case. Army types from the Würtz-Pées Collection (see below). — Salle III and following rooms (Napoleon I.). In the centre, relief of the ruins of Saragossa; left, relief of the battle of Austerlitz; officers' uniforms. — Salle IV. Central Case. Collection of army types 1805-1814, in coloured cardboard cut out by M. Würtz-Pées of Strassburg. The collection includes

20,000 specimens, of which 8000 are shown in this case (on the left, Napoleon I. and his staff); to the left, coloured drawings of uniforms of the First Empire. — Salle V. Chiefly drawings by *Raffet* (d. 1840). Würtz-Pées collection continued. Medals and coins illustrating the career of Napoleon I. — Salle VI. Portrait of a French commander, by *J. Landseer;* Würtz-Pées collection continued; view of the prison of Norman Cross (England) where 6000 Frenchmen were imprisoned for eleven years (until 1814); uniforms of the old guard; costume of a French officer who was confined on the hulks in England.

2nd Floor. *Left Side (Galerie de La Tour d'Auvergne).* Six rooms containing uniforms, arms, portraits, etc., illustrating the reigns of Louis XVIII, Charles X, and Louis-Philippe. In the 2nd, 3rd, and 6th rooms also are three reliefs: Troops bound for the Crimea marching past in the Place Vendôme (1855); Duke of Orléans arriving at the Hôtel de Ville (1830); Attempt on the life of Louis-Philippe (1835). By the window in the 6th room, British medals referring to wars in India, presented by Lord Curzon. — *Right Side (Galerie d'Assas).* Six rooms with figures representing spahis (Algeria), Meharists (Sahara), sepoys (India), and sharpshooters from Madagascar, Tonkin, etc.; also flags, arms, saddles, etc. from French colonies. Also, in the 2nd Room, Reliefs of the battles of Bouffarik (1840) and Mazagran (1842); caftan of Abd-el-Kader (p. 356); memorials of Gen. Bugeaud (1784-1849) and Marshal Pélissier (1794-1864). 3rd Room, Bust of the Duc d'Aumale (p. 356), by Gérôme. 4th Room, Bust of Gen. Faidherbe (1818-89); costumes and weapons of Soudanese chiefs (Samory and his son; 1896-99). 5th Room. Native weapons and caparisons from Madagascar (expedition of 1895-98). 6th Room. J 1317. Rich sabre of Gia-Long, emperor of Annam, found in a tomb near Hué (1885). In the centre, sketch-model for a monument to Admiral Courbet, by Falguière; fine costumes.

The following rooms are open only to visitors provided with special permits.

Salle d'Honneur or Salle des Maréchaux, situated on the 1st floor, above the entrance to the Cour d'Honneur (comp. the Plan). Permission to visit it may be obtained on written application (enclosing stamp for reply) to the Général-directeur du Musée de l'Armée. It is approached by the staircase (Pl. J) to the right, at the beginning of the Corridor de Metz. This room, long used as a library, was restored to its original condition in 1905, when its fine panelling was once more revealed. Above the doors is the emblem of the 'Roi Soleil' (Louis XIV). To the right is a replica of David's painting of Napoleon on the St. Bernard (p. 362). To the left, *Gros*, General Lariboisière (1759-1812) bidding adieu to his son before the battle of the Moscova, in which the latter was killed. Portraits and busts of marshals of the 1st Empire.

The Corridor de Bayonne (comp. Plan), to the right as we leave staircase J, leads to the Cour de l'Infirmerie, behind which, on the left, is the Salle de Lecture et des Estampes (adm. as above), formerly the Salle St. Louis. To the right is the Library, embellished with old carved panelling.

The Galerie des Plans-Reliefs des Places de Guerre, on the 4th floor (staircase K, to the left of the Corridor de Metz; comp. the Plan), is open 12-4 on Tues., Thurs., and Sun. in June and July only. Orders to view it (valid for 4 pers.) may be obtained on written application to the Général-directeur du Service Géographique, Rue de Grenelle 140. This gallery, founded by Louvois, contains 75 relief-plans of fortresses, of the 16-18th and beginning of the 19th cent., mostly on a scale of 1:600. Sketching and note-taking are strictly forbidden.

The Cour d'Honneur is bounded on the S. by the Eglise des Invalides.

The **Eglise St. Louis-des-Invalides** was designed by *Bruant*, and built at the same time as the Hôtel. It has galleries over the aisles

Ranged in two rows above the nave are captured *Flags*, including Russian flags taken during the Crimean war (1854-56); Austrian colours captured in Italy (1859); Chinese (1857-60) and Mexican (1861-65) colours; and two German flags (1870). Tablets on the first pillars explain their origin. On 30th March, 1814, the evening before the entry of the Allies into Paris, about 1500 flags, the victorious trophies of Louis XIV and Napoleon I., were burned in the court of the Invalides to prevent their falling into the hands of the enemy. A number of other flags were accidentally burned during some funeral obsequies in 1851. — The monuments by the pillars commemorate former governors of the Hôtel des Invalides, and marshals and officers interred in the vaults of the church. — Behind the high-altar is a large window filled with modern stained glass, below which a door (generally closed) leads into the Dôme.

From the S.E. angle of the Cour d'Honneur, to the right as we quit the church, the long Corridor de Metz leads on the S. to the space in front of the Dôme, which is separated from the Place Vauban (p. 311) by a wrought iron railing.

The ***Dôme des Invalides** is a second or auxiliary church built by *J. H. Mansart* in 1693-1706 as a crowning feature of the entire structure, and as an 'Eglise Royale' where the king and his court could attend divine service. The church is a square pile, 198 ft. in breadth, surmounted by a circular tower with twelve windows and a lofty dome, above which rise a lantern and cross, 344 ft. in height. The dome, completed in 1735, is partly gilded, and embellished with reliefs representing military trophies. The principal entrance is on the S. side (adm., see p. 302).

The centre of the interior is occupied by an open circular crypt in which is the tomb of Napoleon. In the middle of each of the four walls of the church is an elliptical apse, while the angles of the rectangle are occupied by round chapels, raised a little above the ambulatory that unites them. In the apses on the right and left are tombs of marshals of Louis XIV, and in the anterior round chapels are sarcophagi of members of Napoleon's family. Above the central crypt rises the dome, supported by four piers, the massive structure of which is relieved by passages and columns. The drum is adorned with a broad decorative frieze, with twelve medallions of French kings, above which are as many large windows. The dome proper consists of two sections. The first of these is divided into twelve compartments, painted with figures of the Apostles by *Jouvenet*. Through the opening in the middle the upper section is seen, adorned with a large composition by *Ch. de Lafosse:* St. Louis offering to Christ the sword with which he had vanquished the foes of Christianity. This second cupola is lighted from above, but the sky-lights are not visible. The Evangelists in the spandrels are also by *De Lafosse;* the paintings above the high altar, by *N. Coypel*. The outer casing of the dome is of woodwork covered with lead.

The ***Tomb of Napoleon I.**, constructed in 1843-53 from designs by *Visconti the Younger*, is directly under the dome. It consists of an open circular crypt 20 ft. in depth and 36 ft. in diameter. In the middle is the sarcophagus of the emperor, who was born at Ajaccio

in 1769, and who died at St. Helena in 1821. His remains were brought to Paris in 1840. The sarcophagus, which measures 13 ft. by 6½ ft., with a depth of 14½ ft., was hewn out of a single block of Siberian porphyry. On the mosaic pavement, which represents a wreath of laurels, are inscribed the names of battles *(Rivoli, Pyramids, Marengo, Austerlitz, Jena, Friedland, Wagram,* and *Moscova).* The twelve colossal figures surrounding the crypt, and symbolising the principal Napoleonic victories, are by *Pradier;* the twelve marble reliefs are by *Simart.* The six trophies consist of sixty flags captured in battle. The faint, bluish light admitted from above serves to enhance the solemn grandeur of the scene.

The entrance to the crypt (closed) is at the back of the high-altar. It is flanked by two colossal statues in bronze by *Duret,* one bearing a globe, the other a sceptre and crown. Above the entrance are these words from the emperor's will: 'Je désire que mes cendres reposent sur les bords de la Seine, au milieu de ce peuple français que j'ai tant aimé'. On the other side are two sarcophagi, bearing the names of *Duroc* (1772-1813) and *Bertrand* (1773-1844), the emperor's faithful friends, the latter even sharing his captivity at St. Helena.

The two CHAPELS on either side of the crypt contain monuments of the marshals of Louis XIV: *Henri de La Tour d'Auvergne, Vicomte de Turenne* (1611-75); his statue in marble (by Tuby and Marsy) was brought from St. Denis; the bronze relief represents the battle of Dürkheim (1675). *Sébastien le Prestre de Vauban* (1633-1707), the famous military engineer, with a statue by Etex (1847). — The CHAPELS at the corners are surmounted by domes painted by B. and L. Boullongne and M. Corneille. The chapel on the right contains the sarcophagus of *Joseph Bonaparte* (1768-1844), King of Spain; that on the left (nearer the entrance), that of *Jérôme Bonaparte* (1784-1860), King of Westphalia, with his statue by E. Guillaume; here also are a smaller sarcophagus with the ashes of his eldest son, and another in which the heart of his wife is preserved.

In front of the Dôme, to the right, is the new building of the *Pharmacie Centrale de l'Armée,* constructed in the 17th cent. style. — From the **Place Vauban** (Pl. R, 13; *IV*), which is also in front of the Dôme, the *Avenue de Breteuil* leads on the S. to the Place de Breteuil, where a *Monument of Pasteur* (p. 335), by Falguière, was erected in 1904. Pasteur is seated, surrounded by figures of grateful human beings and animals. The Avenue de Breteuil ends at the beginning of the Boulevard Pasteur (*Avenue de Suffren Station* on the Métro, see Appx., p. 31).

To the E., at the intersection of the Avenue de Villars and the Boulevard des Invalides, is the church of **St. François-Xavier,** erected in 1861-75 by Lusson and Uchard. It is adorned with mural paintings by Lameire, E. Delaunay, Cazes, and Bouguereau, a Virgin by Bonassieux, and stained glass by Maréchal. The arrangement of the interior is somewhat peculiar.

The Rue Monsieur (Pl. R, 13; *IV*), to the E. of this church, contains, at No. 12, the former Hôtel des Archives de l'Ordre de St. Lazare, built by Brongniart. In the court are four reliefs by Clodion.

At the end of the Boulevard des Invalides, on the right, is the **Blind Asylum,** or *Institution des Jeunes Aveugles* (Pl. R, 13, *IV*; admission by permission of the director, except during the vacation in Aug. and Sept.). This handsome edifice was erected in 1839-43. The relief in the tympanum, by *Jouffroy,* represents *Valentin Haüy* (d. 1822), founder of the institution (the oldest of its kind), instructing his pupils under the protection of

Religion. In the court also is placed a statue of Haüy. — The asylum contains the *Musée Haüy* (adm. on Wed., 2-4 or 5), containing articles manufactured by or for the use of the blind. — The large *Couvent des Oiseaux* (Pl. R, 13; *IV*), opposite, formerly belonged to the sculptor Pigalle, who had the walls decorated with paintings of birds (no adm.).

The Boulevard du Montparnasse, which continues the Bonl. des Invalides, is crossed a little farther on by the Rue du Cherche-Midi (Pl. G, R, 13, 16; *IV*), which contains (at No. 19) a sign of the 18th cent. representing an astronomer tracing a sun-dial, with the inscription 'Au Cherche-midi'. At No. 87 lived Marshal Lefebvre (p. 245). No. 37 is the seat of the *Conseil de Guerre* (Pl. R, 16; *IV*), installed in the 18th cent. Hôtel de Toulouse-Lautrec. — To the right is the Rue du Regard, with the *Mont-de-Piété* (No. 15).

The **Ecole Militaire** (Pl. R, 10; *I*), which is reached from the Place Vauban (p. 311) by following the Avenue de Tourville to the W. and then the Av. de Lowendal to the left, is an imposing edifice (1751-82) by *Gabriel*. The school was founded in 1751 by Louis XV, 'pour y élever cinq cents gentilshommes dans toutes les sciences nécessaires et convenables à un officier'. In 1792 it was converted into barracks, and in 1855 it was enlarged by the addition of two wings; the *Ecole Supérieure de Guerre*, a training institution for officers founded in 1878, was afterwards installed there. The building covers an area of 26 acres. The S.E. façade looks on to the Place Fontenoy, containing a monument for 1871, in the form of a pyramid. The façade on the N.W. side possesses a Corinthian portico of eight fluted columns, 43 ft. in height, surmounted by a quadrangular dome.

The Ecole Militaire is bounded on the S.W. by the *Avenue de Suffren*, which extends on the S.E. to the Boulevard Pasteur (Métro, see p. 32) and on the N.W. to the Quai d'Orsay (p. 313), passing the *Giant Wheel* (Pl. R, 10, *I*; p. 43), 325 ft. in height, erected for the Universal Exhibition of 1900.

Farther to the S.W. are the *Boulevards de Grenelle* and *de Garibaldi* (Pl. R, 7, 10, 13; *I*), uniting the Quai de Grenelle (p. 314) with the Boulevard Pasteur (see above). These boulevards are traversed throughout by the viaducts of Line 2S of the Métropolitain (see Appx., pp. 31, 32).

The **Champ-de-Mars** (Pl. R, 8, 10, 11; *I*), which is 1100 yds. in length and 550 yds. in width, was laid out about 1770 for the Ecole Militaire and was used for military manœuvres. The ground was occupied by the Exhibitions of 1867, 1878, 1889, and 1900.

The former *Galerie des Machines*, a survival of the 1889 and 1900 Exhibitions, which it is now proposed to demolish, is a huge hall 450 yds. long, 165 yds. broad, and 160 ft. high, designed by F. Dutert and Contamin. — A project is on foot for converting the Champ-de-Mars into a park surrounded on all sides with buildings.

On July 14th, 1790, the *Fête de la Fédération* was celebrated in the Champ-de-Mars. In front of the École Militaire was erected the *Autel de la Patrie*, where the king, the national assembly, and the representatives of the army and the provinces, swore fidelity to the new constitution. Talleyrand, Bishop of Antun, with 400 of the clergy, officiated in the religious part of the ceremony. In 1793 the aged Bailly, the first mayor of Paris, was led to his execution here on a chilly morning in November.

On being told that he was trembling, he retorted 'Oui, mon ami, mais c'est de froid'. Another festival, the famous *Champ de Mai*, was celebrated here by Napoleon on June 1st, 1815. Here too, in August, 1830, Louis Philippe presented colours to the National Guard, and in 1852 Napoleon III. distributed to the army the eagles which were to replace the Gallic cock.

The ***Eiffel Tower** (*Tour Eiffel;* Pl. R, 11, *I*), or *Tour de Trois Cents Mètres*, close to the Seine and opposite the Trocadéro, was built by *Eiffel* in 1887-89. It is visible from every point in Paris and the environs. This enormous structure is the loftiest monument in the world, attaining a height of 984 ft., or not far short of twice the height (555 ft.) of the Washington Column at Washington (Mole Antonelliana at Turin 545 ft., tower of Ulm cathedral 528 ft., Cologne 515 ft., Rouen 495 ft., Great Pyramid 451 ft., St. Paul's in London 404 ft.). — The base, resting on four massive piers of masonry, the foundations of which are sunk to a depth of 46 ft. on the side next the Seine, and 29½ ft. on the other side forms a quadrangle 141 yds. square (Great Pyramid, 250 yds.). The girders which stay the structure of interlaced iron-work are hollow. The four uprights have an initial inclination of 54°, and beneath the first platform are united with each other by round spans. Above the *First Platform*, which is 190 ft. above the ground and is over 71 yds. square, the four uprights are still distinct, but they gradually approach each other as they ascend, and finally coalesce into a single shaft at a height of about 590 ft. — The *Second Platform* is placed at a height of 380 ft. At 680 ft. is a kind of landing-place or floor. Even as it approaches the top the tower is 33 ft. square. — The *Third Platform*, at the foot of the double lantern which terminates the tower, 905 ft. from the ground, supports a glass pavilion, 54 ft. square, capable of holding 800 people. The *Lantern* rises 79 ft. higher. A staircase ascends within it to a circular balcony, 19 ft. in diameter, above which again is the electric light, which is seen at night for a distance of 45 miles.

The *Ascent* of the tower is recommended only in clear weather, when it is neither cold nor windy. The tower is open daily from 10 a.m. till dusk, from March to November (in winter, see below). Visitors ascend to the second platform (where they change lifts) by staircases or lifts *(ascenseurs)*; beyond that by the lift alone. The staircases (350 steps to the first floor, 380 to the second) are in the W. and E. legs of the tower, or the first on the right and the second on the leftas we come from the Seine. The *Charge* is the same for the staircases or lifts: to each of the platforms 1 fr. (*i.e.* in all 3 fr.); on Sun. and holidays 1 fr. to the first, ½ fr. to the second and third (2 fr. in all). — The terrace of the 4th story is open to the public on Sun., Mon., Wed., and Thursday. — In winter visitors are allowed to ascend the staircases to the first two platforms, daily from 12 till 4 (1 fr.). — *Restaurant* (déj. 4 fr. incl. wine or à la carte) and *Theatre* (seats 2-5 fr.) on the first platform, which is open till 11 p.m. from June 1st to the end of August. Bars, shops, etc. on the second and third platforms.

The ***View** from the top is very extensive, and may range in certain directions 55 M. in a direct line. To the S.W., for example, we may see as far as Chartres, to the N.E. as far as Villers-Cotterets. The view from the first two platforms is bounded by the hills surrounding Paris.

In front of the tower is the *Quai d'Orsay*, below which extends the immense *Port des Cygnes*, and from which the Pont d'Iéna crosses

to the Trocadéro (p. 230). On the left are the *Station du Champ-de-Mars* (Pl. R, 8, *I*; see p. 233) and, behind, the *Quai de Grenelle* (station of the Métropolitain, see Appx., p. 31). For the bridges of Passy, see p. 233.

19. Palace and Galleries of the Luxembourg.

The Luxembourg Gallery is open daily, except Mondays and the chief holidays (p. 64), in summer 9-5 o'clock; in winter (Oct. 1st-March 31st) and on Sundays and ordinary holidays 10-4 only. It is closed about the end or beginning of the year for cleaning and re-arrangement.

Marie de Médicis, widow of Henri IV, having purchased in 1612 the château and grounds of the Duc de Piney-Luxembourg, commissioned three years later the architect *Salomon Debrosse* to build her a large new palace. This was called the **Palais du Luxembourg** (Pl. R, 19; *IV*), the name of the original owner being retained. In the employment of rustica pilasters and in the treatment of the court it bears some resemblance to the Pitti Palace at Florence, Marie's ancestral home, but at the same time it preserves an unmistakably French character, especially in the corner-pavilions with their lofty roofs. The principal façade, nearly 100 yds. long, which notwithstanding many restorations still reveals the original design, looks towards the Rue de Vaugirard on the N. side, opposite the Rue de Tournon. Important alterations were made by *Chalgrin* in 1804, by order of Napoleon I., who installed his Senate in this palace. The façade towards the garden, formerly similar to the principal front, was restored in 1836-44 by *A. de Gisors*, who adhered as far as possible to the style of the original building. After 1815 the palace was occupied by the *Chamber of Peers*, then, under Napoleon III., by the *Senate*. Since 1879 it has been the seat of the latter body, and is known as the *Palais du Sénat*.

Prior to the Revolution the palace was inhabited by various princes and princesses. Converted into a prison under the Convention, it harboured many distinguished victims, including Marshal de Noailles, who was beheaded, together with his wife, at the age of 79, the Vicomte de Beauharnais and his wife Joséphine (afterwards Empress of the French), Hébert, David, Danton, Camille Desmoulins, and the poet Fabre d'Eglantine. In 1795 it became the Palais Directorial; then, in 1799, the Palais du Consulat, until Bonaparte made the Tuileries his residence, in 1800.

The palace, or at least a portion of it, is open, except during the sittings of the senate, to visitors provided with tickets, which may be obtained on application by letter (enclose stamp for reply) to M. le Questeur du Sénat. Special tickets are necessary for admission to the sittings of the senate. — 'Le Luxembourg' (1905; 1 fr. 25 c.), a short printed description by A. Hustin, Secrétaire de la Questure du Sénat, may be purchased in the vestiaire, to the right of the entrance, Rue de Vaugirard.

On the right and left of the Cour d'Honneur are statues of Montesquieu and Pasquier by *Foyatier* and *Nanteuil*. — In the Vestibule, on the right, the Guardian Angel, by *Husson*.

First Floor. The dome of the Library (no adm.) is adorned with fine paintings by *Eugène Delacroix* (1847), representing the infernal regions according to Dante. — The Salle des Séances contains 300 seats for the senators and 800 for the public. The colonnade is adorned with statues of

Turgot (d. 1781), d'Aguesseau (d. 1751), L'Hôpital (d. 1573), Colbert (d. 1683), Molé (d. 1855), Malesherbes (d. 1794), and Portalis (d. 1855). On each side of the president's seat is a painting hy *Blondel:* the Peers offering the crown to Philippe le Long, and the Estates of Tours conferring on Lonis XII the title of 'father of the people'. At the heginning of the larger semicircle is a statue of Charlemagne, hy *Etex*, and one of St. Louis, hy *Dumont*. — The GALERIE DES BOSTES contains busts of former peers and senators. — In the SALLE D'ATTENTE are three views of the Luxemhourg garden hy *Victor Marec* (1906). — BOVETTE (refreshment-room; formerly the hedroom and 'cabinet doré' of Marie de Médicis). Paintings: *Cabanel*, Richelieu and Louis XIII; *Caminade*, The Chancellor de L'Hôpital (see p. 264) retnrning the seals to Charles IX; *Vinchon*, Achille de Harlay rejecting the proposals of the Duc de Guise; *Champmartin*, Charlemagne; *H. Flandrin*, St. Louis; *A. Hesse*, Louis XIV; *Decaisne*, Allegorical ceiling-paintings. — The SALLE DES PAS-PERDOS or DES CONFÉRENCES, formerly the throne-room, was completed in 1856 and is handsomely decorated in the Lonis XIV style. On the vaulting, in the centre, the Apotheosis of Napoleon I. hy *Alaux;* at the sides, Peace and War, by *Brune;* at the ends, the Apotheosis of the kings of France, by *Lehmann*. Handsome chimneypiece of 1880 where the throne once stood. On one of the panels, Daphne, in Gobelins tapestry, after *Albert Maignan* (1905). — SALON ROMAIN OF DES TAPISSERIES. Views of Rome (painted on cloth in grisaille). — SALLE DES COMMISSIONS. Ceiling-paintings by *H. Scheffer*, *Jadin*, and *Picot*. — ESCALIER D'HONNEUR. Twelve Gohelins and Beauvais tapestries. — SALON DE JEANNE HACHETTE. Statue of Jeanne Hachette, the heroine of Beauvais, hy *Bonassieux*. — BUREAOX DE COMMISSION. *L. O. Merson*, Design for stained glass; *Chavet*, Woman asleep; modern pictures, from the Luxembourg Gallery, hy *E. Duez*, *A. de Neuville*, *H. Leroux*, and others. In the E. wing is the GRANDE GALERIE OF GALERIE EST, for which Ruhens painted his series of scenes from the life of Marie de Médicis (p. 132). The ceiling is adorned with an Anrora by *Callet* and the Signs of the Zodiac by *Jordaens* (pupil of Ruhens).

Descending to the groundfloor, we visit, in the W. part of the palace, the SALLE DU LIVRE D'OR (wrongly called the Salle de Marie de Médicis), in which was kept the 'livre d'or', containing the names of the members of reigning families. This room consists of a gallery adorned with medallions attrihuted to Ruhens's pupils, *Van Thulden* and *Van Huden*, and a room ornamented with arahesques with figures hy *Giovanni da Udine (?)*. The two ceiling-paintings (Apotheosis of Marie de Médicis, and the Queen estahlishing peace in France) are attrihuted to *Van den Hoecke* or to *Jean Mosnier*. — The CHAPEL, restored in 1892, is richly decorated with paintings hy *Gigoux* (titles given); behind the altar are the Twenty-four Elders of the Apocalypse, hy *Abel de Pujol;* under the organ, a Group of Angels, hy *Jaley*.

To the W. of the palace is a wing known as the *Petit-Luxembourg* (Pl. R, 19; *IV*), originally the residence of Richelieu in 1622, now that of the president of the senate. The pretty *Chapel*, adjacent, was built in 1622-31 and belonged originally to the nunnery of the Filles du Calvaire.

The ***Musée du Luxembourg** (Pl. R, 19; *IV*), a collection of *Works of Contemporary Artists*, consisting chiefly of paintings and sculptures, occupies the former Orangery, altered and enlarged, to the W. of the Petit-Luxembourg. The works exhibited at the Luxembourg are generally transferred to the Louvre, or sent to provincial galleries, about ten years after the death of the artists, so that a comprehensive survey of modern French art cannot be obtained in one place. It is proposed to transfer the collections to the former Séminaire de St. Sulpice (p. 296), while a number of the older

works are shortly to be removed to the Louvre. Changes in the arrangement of the works are also frequent, so that to prevent confusion we shall enumerate the most important of them in the alphabetical order of the names of the artists. Each work bears the name of the artist.

Admission, see p. 314. Parcels must be left at the vestiaire. Catalogue (antiquated), 75 c., illustrated 4½ fr.; the 'Musée du Luxembourg. (illustrated), with preface by M. Léonce Bénédite, the present curator, 1½ fr.

At the foot of the staircase: to the right, Orphens charming Cerberus to sleep; to the left, Judith, bronzes by *Peinte* and *Aizelin*. At the sides: to the right, Pardon, by *E. Dubois;* Child, by *Roger-Bloche;* The people weep for him, by *J. van Biesbroeck;* Blind children, by *H. Lefebvre* (marble); Danish boar-hound, by *Lami;* to the left, Vulture on the head of a sphinx, by *Caïn;* Firedamp explosion, by *H. Greber;* Hero and Leander, by *Gasq;* Naïad, by *A. Vermare;* Cold, by *Roger-Bloche;* Wonnded dog, by *Frémiet*. The pediment-group is by *Crauk*.

Small vestibule. Right, *H. Cros*, Story of water, executed in vitreous paste; above, *M. Le Liepvre*, March sun. Left, below, *H. Thiébaut*, The Sea, bronze vase; above, *G. Rochegrosse*, Flower-decked knight.

Most of the sculptures are in the long gallery (Pl. *A*), which we enter first, and in the central room of the W. annexe (Pl. *B*), but there are some scattered through the rooms containing the paintings (Pl. 1-11, *C*, and *D*).

Sculptures.

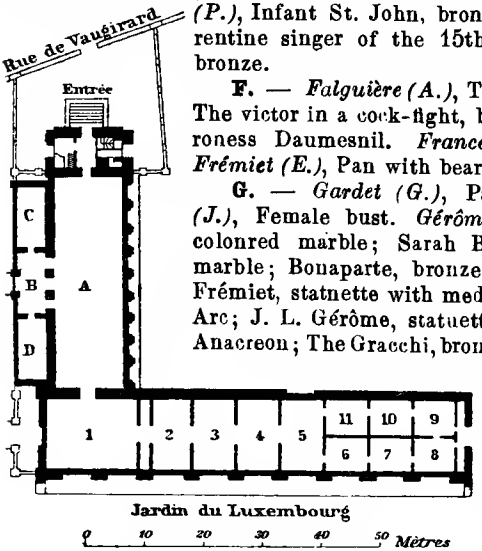
A. — *Aizelin (E.)*, Hagar and Ishmael. *Allar*, Death of Alcestis. *Allouard (H.)*, Far from the world, coloured marble; Fulah woman, small bronze cast by the 'cire perdne' process; Fishing, vase of bronze, ivory, and jade. *Astruc (Z.)*, Bust of Barbey d'Aurevilly (1811-1889), the novelist, bronze. *Aubé (P.)*, France and Russia, chiefly silver.

B. — *Barrias (E.)*, Young girl of Megara; Nature revealing herself, coloured marble; Mozart, bronze. *Bartholomé (P.A.)*, Little girl crying, bronze. *Becquet (J.)*, Ishmael; St. Sebastiau; Joseph in Egypt. *Benlliure-y-Gil*, 'Primer tumbo' (picador and bull), small bronze. *Bernstamm (L.)*, Bust of the painter J. L. Gérôme, Coquelin the Younger (in the 'Malade Imaginaire'), two bronzes. *Bloch (A.)*, Martyr (wood); Bust of a man (wood). *Boisseau (E.)*, Diogenes (with the figure of a child in relief, and a classical inscription). *Boucher (Alfred)*, Rest; In the fields. *Bourdelle (A. E.)*, Bronze head of Beethoven.

C. — *Carlès (A.)*, Youth; Abel. *Carlier (E. J.)*, Gilliat seized by the octopns (Victor Hugo). *Carriès (J.)*, Bronze head of Charles I. *Cazin (Ch.)*, Sailor's wife, bronze. *Cazin (Mme. Marie)*, Girls; David, bronze. *Chapu (H.)*, Joan of Arc at Domrémy. *Charpentier (F.)*,

Illusion; Narcissus. *Christophe (E.)*, The supreme kiss. *Cordier (Ch.*, Busts of a negro and negress. *Cordier (H.)*, Bull. *Cordonnier (A.)*, Homeless. *Coutan (J.)*, Cupid. *Crauk (G.)*, Youth and Love.

D. — *Dagonet*, Eve. *Dalou (J.)*, Peasant, bronze. *Dampt*, St. John; Grandmother's kiss. *Delaplanche (E.)*, Eve before the Fall; Virgin with the lily; Dawn; Bust of a woman. *Desbois (J.)*, Leda. *Dubois (P.)*, Infant St. John, bronze; Narcissus; Florentine singer of the 15th cent., in silvered bronze.



F. — *Falguière (A.)*, Tarcisius the martyr; The victor in a cock-fight, bronze; Bust of Baroness Daumesnil. *Franceschi (J.)*, Fortune. *Frémiet (E.)*, Pan with bear-cubs.

G. — *Gardet (G.)*, Panthers. *Gautherin (J.)*, Female bust. *Gérôme (J. L.)*, Tanagra, colonred marble; Sarah Bernhardt, colonred marble; Bonaparte, bronze-gilt. *Greber (H.)*, Frémiet, statnette with medallion of his Joan of Arc; J. L. Gérôme, statuette. *Guillaume (E.)*, Anacreon; The Gracchi, bronze; Archbp. Darboy.

H. — *Hannaux (E.)*, Death of Orpheus; The poet and the siren. *Hiolle (E.E.)*, Arion seated on the dolphin. *Hugues (Jean)*, Œdipus at Colonos.

I. — *Idrac (A.)*, Mercury inventing the caduceus; Salammbô (from Flanbert). *Injalbert (A.)*, Hippomenes, bronze; Female faun with a bagpipe. *Iselin (H. F.)*, Bust of President Boileau. *Itasse*, Bnst of Belloc, the painter.

L. — *Lanson (A.)*, Age of iron. *Lantéri*, English peasant. bronze. *Larche (R.)*, Violets. *Lecourtier (P.)*, Danish boar-hound with pups. *Legros (A.)*, Female torso and female mask, bronze. *Lemaire (H.)*, Morning. *Lenoir (A.)*, St. John; Young woman. *Léonard (A.)*, Adolescence. *Leroux (Et.)*, Girl selling violets, bronze. *Longepied*, Immortality.

M. — *Marqueste (L.)*, Cupid; Galatea; Perseus wrestling with the Gorgon. *Massoule (P. A.)*, Naïad. *Mercié (A.)*, David, bronze; Souvenir. *Meunier (C.*; of Brussels), Industry; Puddlers; Son of the soil (bas-reliefs in bronze); Hammerer; Wharf-porter (small bronzes). *Michel (G.)*, Dreaming; La Pensée. *Moreau (Math.)*, Spinning. *Moreau-Vauthier (A.)*, Bacchante; Gallia (see p. 318). *Moulin (H.)*, A Pompeian discovery, bronze.

N. — *Navellier (E.)*, He passes! (elephant and pelican). Old stag on the alert, small bronzes.

O. — *Oliva (J. B.)*, Bust of a priest.

P. — *Paillet (Ch.)*, Two friends (monkey and dog). *Peter (V.)*, Bear-cubs at play; Two friends (Arab and his horse). *Peynot (E. E.)*, 'Pro Patria'. *Puech (D.)*, Siren; Muse of André Chénier (beheaded during the Revolution).

R. — *Rivière (Th.)*, Two sorrows; 'Ultimum feriens', small group in marble and bronze; Salammbô at the house of Matho, small group in bronze and ivory. *Rodin (A.)*, Bust of a woman; Danaïd; La Pensée; The kiss, large group in marble; St. John, Busts of the painters Puvis de Chavannes and J. P. Laurens, Age of bronze, Old boat-woman, five bronzes.

S. — *St. Gaudens*, 'Amor-Caritas', bronze high-relief. *St. Marceaux (R. de)*, Youth of Dante; Genius guarding the secret of the tomb. *Salmson (Jean Jules)*, Skein-winder, bronze. *Samuel (Ch.)*, Bust of Charles Hayem, the art-connoisseur. *Schnegg (L.)*, Venus. *Sicard (Fr.)*, Œdipus, small bronze.

T. — *Theunissen (C.)*, Portrait-bust in wood of Harpignies, the landscape-painter. *Thomas (J.)*, Virgil; Youth, bronze. *Troubetskoï (Paul)*, Equestrian portrait of Count Tolstoï, small bronze. *Turcan (J.)*, The blind and the lame.

V. — *Vallgren (V.)*, Misery, small bronze. *Verlet (Ch.)*, Child's head; Portrait. *Vernhes (H.)*, Breton girl, Girl, wax busts.

The sculpture-gallery, the first room of the picture-gallery (p. 319), and the side rooms (see below) contain (in glass-cases) a highly interesting *Collection of modern medals, by *Chaplain*, *Roty*, *Daniel Dupuis*, *J. E. Roiné*, *Dubois*, and others; fayence and pottery by *Bigot*, *Carriès*, *Chaplet*, *Dalpeyrat*, *Delaherche*, *Massier*, and others; Sèvres porcelain; glass by *Gallé*, *Koepping*, *Léveillé*, and *Tiffany*; enamels by *Thesmar*; objects in pewter by *Brateau*, *Charpentier*, *Desbois*, and others; and several cameos. Here also are nine pieces of ancient Gobelins tapestry representing some of the national palaces, an Audience, and the Coronation of Louis XIV, and a bust of Gallia, in ivory, gold, and silver, with topazes, by *Moreau-Vauthier* (goldsmith's work by *Falize*). At the end of the hall, to the right: *Moreau* (*G.*; p. 322), Siren and Poet, designed for the Gobelins; the finished tapestry hangs beside it.

In the W. annexe are two small rooms. That to the right (Pl. *C*) contains the *Caillebotte Bequest*, a collection of pictures of the Impressionist School. *Caillebotte* (Men planing a floor; Snow-effect); *Mary Cassatt* (Mother and Child); *Cézanne* (The stake); *Degas* (two Dancers, on and off the stage; Café in the Boulevard Montmartre, etc.); *Manet* (Balcony, etc.); *Monet* (Luncheon; Gare St. Lazare; Hoar-frost; Interior; Church of Vétheuil, etc.); *Berthe Morizot* (Young woman at a ball); *Pissarro* (Landscapes); *Raffaëlli* (Convalescent; Waiting for the bride; Notre-Dame); *Renoir* (Moulin de la Galette; Girls playing the piano; Girl in sunlight; Swing, etc.); *Sisley* (Landscapes); *H. de Toulouse-Lautrec* (Female study).

The room to the left (Pl. *D*) is devoted to the works of FOREIGN PAINTERS, but only part of the collection is exhibited at a time. The following are the most important: *Achenbach (O.)*, Environs of Naples; *Alexander*, Portrait; *Baertsoen*, Old Flemish canal; *Balestrieri (L.)*, Reading; *Bashkirtseff (Marie)*, The Meeting, Portraits (pastel); *Baud-Bovy* (Geneva), Serene sky; *Borchardt (F.)*, Portrait; *Brangwyn* (*Frank;* English), A trade on the beach; *Breslau (Louise Cath.)*, Girls; *Burnand*, The disciples Peter and John hastening to the sepulchre; *Chialiva (L.)*, Goosegirl; *Claus*, Sunshine; *Dannat* (*W. D.;* Amer.), Lady in red; *Diercks*, Reading the Bible; *East (Alfr.)*, Storm; *Edelfelt (Alb.)*, Divine service on the shore; *Faber du Faur (O.)*, Napoleon crossing the Beresina in his retreat from Moscow; *Frédéric*, The ages of labour, The golden age, The old servant; *Gay* (*Walter;* Amer.), Saying grace, Las Cigarreras; *Gilsoul*, Evening; *Grümelund (J. M.)*, Fishermen's huts at Svolvær; *Hamilton* (*J. McLure;* Amer.), W. E. Gladstone; *Harrison* (*Alex.;* Amer.), Solitude; *Hawkins* (*W.;* English), Orphans; *Knaus (L.)*, Promenade (1855); *Kroeyer*, Fishing; *Kuehl (G.)*, A difficult question; *Laërmans*, End of Autumn; *Liebermann*, Rustic beer-garden in Bavaria; *Lorimer* (*J. H.;* Scot), Saying grace; *Mancini (Fil.)*, Poor scholar; *Melchers*, Young mother; *Melida*, Lost; *Mesdag*, Sunset; *Meunier (C.)*, The Black Country; *Morelli (A.)*, Festival at the hospice of San Trivulzio; *De Nittis*, Place des Pyramides and Place du Carrousel, A quay in Paris; *Pasternac (A.)*, The eve of the examination; *Romani (Juana)*, Salome; *Rusiñol (Sant.)*, Courtyard with orange-trees; *Salmson*, Swedish scene; *Sargent* (*J. S.*; Amer.), Carmencita; *Schwabe (C.)*, Angel of Death, On the way of Truth; *Skredsvig*, Villa Baciocchi near Ajaccio; *Van Soest*, Winter morning; *Sorolla y Bastida*, Return of the fishermen; *Souza-Pinto*, Potatoes; *Stevens (Alf.)*, Impassioned song, After the ball; *Stevens (J.)*, Tortures of Tantalus; *Ström (H.)*, Motherhood; *Thaulow (Fritz)*, Winter in Norway, Old factory in Norway (pastel); *Thoren (O.)*, Arab interior; *Tito (E.)*, Chioggia; *Uhde (Fritz von)*, Christ blessing the meal of a peasant; *Vierge (D.)*, The viaticum (Spain); *Wahlberg (A.)*, Swedish landscape; *Walden* (*Lionel;* Amer.), Docks at Cardiff; *Watts (G. F.)*, Love and Life; *Whistler (J. M.)*, The artist's mother (bought by the Luxembourg Gallery for 4000 fr.); *Zakarian (Z.)*, Still-life; *Zorn*, Fisherman; *Zuloaga (I.)*, Female dwarf, Portraits.

From the sculpture-gallery we pass into the first room (Pl. 1) of the picture-gallery, which also contains various objects of art in glass-cases (see p. 318).

PAINTINGS BY FRENCH MASTERS.

A. — *Adler (J.)*, Tramps; Towing. *Agache (A.)*, Study. *Aman-Jean (E.)*, Portrait of a young woman.

B. — *Bail (J.)*, The housewife. *Barillot (L.)*, Shepherdesses in Lorraine. *Barrias (Fél.)*, Exiles of Tiberius. *Bartholomé (A.)*,

Peasant woman. *Bastien-Lepage (J.)*, Haying (Les Foins); Portraits. *Baudry (Paul)*, Fortune and the child; Truth; Portraits. *Benner (E.)*, St. Jerome. *Bernard (E.)*, Man of Cairo smoking. *Bernier (C.)*, January. *Besnard (A.)*, Woman warming herself; Portrait of the artist (water-colour); Dead woman; Harbour of Algiers at sunset; Between two rays. *Billotte (R.)*, Porte d'Asnières in winter. *Binet (V.)*, Sunlight; Sailors; Factories at Rouen. *Blanche (J.)*, The family of the painter Thaulow; Portrait of M. P. Adam; Flowers. *Bompard*, Prayer to the Virgin (Venice). *Bonheur (Rosa)*, Husbandry in Nivernais, very characteristic; The artist's horse. *Bonnat*, Léon Cogniet, the painter; Cardinal Lavigerie; Aimé Millet, sculptor; Job; In the Basque country. *Bonvin (Fr.)*, Ave Maria; Refectory; Servant drawing water. *Bordes (E.)*, Labourer's family. *Bouché*, The Marne near St. Aulde. *Boudin (E.)*, Harbour of Bordeaux. *Boudot (L.)*, The golden season. *Bouguereau (W.)*, Body of St. Cecilia laid in the catacombs; The Virgin as consoler; Youth and Love. *Boulard (A.)*, Father of the artist; Fisherman's child; Ripe cherries. *Boulard (Emile)*, Cliffs at Sotteville. *Bréauté (A.)*, The vigil. *Breton (Em.)*, Falling leaves. *Breton (Jules)*, Blessing the crops; Calling in the gleaners; Gleaner. *Brouillet (A.)*, Intimacy. *Brown (J. L.)*, Before the start. *Buffet (Paul)*, Landscape. *Busson (Ch.)*, Loire in flood.

C. — *Cabanel (Al.)*, Birth of Venus; Portrait. *Cabié (L.)*, Coming storm. *Callot (G.)*, Portrait of a girl. *Caro-Delvaille*, His wife and her sisters. *Carolus-Duran*, Lady with a glove; Lilia; Portrait of the painter Français; Mother and children (portrait); Evening in the Oise country; Apple-trees; Troubadour; The old lithograph. *Carrière (E.)*, Family; Maternity. *Cazin (J. C.)*, Ishmael; Gambetta's mortuary chamber; Tilled lands in Flanders; Snow-effect. *Chaplin (Ch.)*, 'Remembrances; Girl. *Chigot (E.)*, Lovers. *Chudant*, Moonlight on the oasis. *Colin (G.)*, Gypsies. *Collin (R.)*, 'Floréal'. *Constant (B.)*, Portrait of his son; The last rebels; Harem; Portrait of a lady. *Cormon (F.)*, Cain; The forge; Lehoux, the painter; President Loubet. *Cottet (Ch.)*, The last rays; Coast-scene (triptych: the farewell, those who go, those who stay); Fog.

D. — *Dagnan-Bouveret*, The sacred wafer. *Damoye*, Marsh. *Dantan (J. E.)*, Sculptor's studio. *Dauchez (A.)*, Burning sea-wrack. *Dawant (A.)*, Children's choir. *Déchenaud*, Portrait of his father. *Delasalle (Angèle)*, Portrait of the painter Benj. Constant. *Delaunay*, Communion of the apostles; Plague at Rome; Diana; Portraits of his mother and another. *Demont (Adr.)*, Night; Abel. *Demont-Breton (Virginie)*, Beach. *Desboutin (M.)*, Portrait-study. *Desbrosses*, Ascent of the Little St. Bernard. *Deschamps*, Charity. *Destrem (C.)*, Close of the day. *Desvallières*, Female portrait. *Detaille (E.)*, The Dream; March out of the garrison of Huningen in 1815. *Didier (J.)*, Ploughing over the ruins of Ostia. *Dinet (E.)*, Terraces of Laghouat (Algeria); Abd-el-Gheram and Nour-el-Aïn. *Doucet*, Portrait of Princess Matilda. *Dubourg (Mme.)*, Corner of

a table. *Duez (E.)*, Ulysse Butin, the painter. *Dufau (Clémentine)*, Autumn. *Dufour*, View of Avignon in December. *Duhem*, Flemish canal. *Dupré (Julien)*, White cow; Mowers.

E. — *D'Estienne (H.)*, Breton wedding.

F. — *Faivre (A.)*, Woman with a fan. *Falguière (A.)*, Fan and dagger; Dwarfs (reminiscence of Spain). *Fantin-Latour*, Studio of Manet, the painter; Night; Wife of the artist; First scene from the Rheingold. *Ferrier (G.)*, Portrait of General André. *Flameng (Aug.)*, Fishing-boat at Dieppe. *Flameng (Fr.)*, Battle of Eylau; Portrait of a lady. *Flandrin (Paul)*, Solitude. *Fourié (A.)*, Under the branches. *Frappat (E.)*, Phryne. *Friant (E.)*, All Saints' Day.

G. — *Gagliardini*, Roussillon (Provence). *Gaillard (F.)*, Mgr. de Ségur (blind); Female portrait. *Gardier (R. du)*, On the beach. *Geoffroy (J.)*, Visiting-day at the hospital. *Gérôme (L.)*, Cock-fight. *Gervex (H.)*, Hanging-committee; Satyr and Bacchante; Portrait of a lady. *Gilbert (R.)*, Portraits. *Girardot (A.)*, Port of Tangiers; Jewish cemetery at Tetuan. *Gorguet (A.)*, Venus and Eve; Psyche. *Gosselin*, Nocturne. *Granié*, Portrait. *Griveau*, Pond. *Guignard (G.)*, Cattle by a pond. *Guigou (P.)*, Landscape in Provence. *Guignet*, Girl. *Guillaumet (G.)*, Laghouat; Biskra; Spinning girls; The Seguia; The desert. *Guillemet (A.)*, View of Paris from Les Moulineaux (p. 341). *Guillou (A.)*, 'Pardon de Ste. Anne'.

H. — *Hanicotte (A.)*, 'Their sea'. *Hareux (E.)*, Night in Augnst. *Harpignies (H.)*, Torrent in the Var; Coliseum; Moonrise. *Hébert (E.)*, Malaria; Kiss of Judas; The Cervarolles (Roman Campagna); Portrait of a lady. *Hédouin*, Gleaners at Chambeaudoin (Loiret). *Helleu*, Versailles (study). *Henner (J. J.)*, St. Sebastian; The chaste Susannah; Idyll; Portrait of a lady; Naiad; Countess Diana; A priest; Crucifixion (from the Palais de Justice). *Herpin (L.)*, Paris from the Pont des Saints-Pères. *Hoffbauer*, Episode in a battle. *Humbert (F.)*, Madonna and Child with St. John; Portrait of a lady.

I. — *Iwill (M. J.)*, Before the storm.

J. — *Jalabert*, Portrait of a lady. *Jeanniot (G.)*, Women in church.

L. — *La Gandara (A.)*, Woman with a rose. *Lagarde (P.)*, Retreat. *Lançon (A.)*, Portrait of his father. *Laparra*, Coplas. *Latouche*, A box at the theatre; Swans. *Laurens (J. P.)*, Excommunication of King Robert of France; Deliverance of the prisoners of Carcassonne (1303); Inquisitors. *Laurens (P. A.)*, Portrait of his father J. P. Laurens; Solitude. *Laurent (E.)*, Young woman dressed in pink. *Léandre (Ch.)*, Portrait of M. G. Courteline, the author. *Lebasque*, Tea out-of-doors. *Lebourg (A.)*, The Seine. *Lefebvre (Jules)*, Truth; Yvonne, daughter of the artist. *Legros (A.)*, 'Amende honorable'; Dead Christ; Landscape. *Leleux (A.)*, Portrait of the artist. *Lepère*, Sudden squall; Still-life. *Lerolle (H.)*, In the Campagna; Old lady. *Le Roux (Ch.)*, Cherry-trees; Mouth of the Loire. *Le Roux (Hector)*, Herculaneum. *Le Sidaner (A. E.)*, The table; Dessert. *Lévy (E.)*, Death of Orpheus; Meta Sudans; Portrait of a

young man. *Lévy (H.)*, Body of Sarpedon brought to Jupiter; Œdipus and Antigone. *Lévy-Dhurmer*, Portrait; Blind beggars at Tangiers. *Lhermitte (L.)*, Harvesters' pay-day. *Lobre (M.)*, King's library at Versailles. *Lomont (E.)*, The song. *Loup (E.)*, Melancholy. *Lucas (D.)*, Saying grace. *Luncis (A.)*, Evening of a Spanish festival.

M. — *Machard (J.)*, Portrait of a lady. *Maignan (A.)*, Carpeaux's studio. *Martin (Henri)*, Serenity; Sunlight-effect. *Mathey (P.)*, Engraver. *Maurin (Ch.)*, Girl with her doll. *Ménard (R.)*, Portrait of the scholar L. Ménard; Autumn (pastel); The flock. *Mereié (Ant.)*, Venus. *Michel (E.)*, Dune near Haarlem; Autumn sowing. *Milcendeau (Ch.)*, Mother and two children. *Monchablon*, The bridge. *Monginot (Ch.)*, Still-life. *Montenard*, The transport 'Corrèze' leaving Toulon. *Monvel (M. Boutet de)*, Deserted house. *Moreau (G.*; see p. 318*)*, Orpheus; The apparition (Salome); Rape of Europa; Calvary; Phaëton; Death and the Young Man; Bathsheba, etc. *Morisset (H.)*, Reading. *Morlot (A.)*, Hay-stacks. *Morot (Aimé)*, Rezonville; Portrait of the painter Hébert. *Mottez (V.)*. Portrait of a lady. *Muenier (J. A.)*, On the road.

N. — *Neuville (A. de)*, Cemetery of St. Privat; Attacking a barricaded house at Villersexel (1870). *Nozal (A.)*, La Lande d'Or.

O. — *Olive (J. B.)*, Evening in the harbour of Villefranche.

P. — *Perret (A.)*, Priest bearing the viaticum to a dying man, a scene in Burgundy. *Perret (M.)*, Senegalese soldiers. *Petitjean*, Harbour of La Rochelle in bad weather. *Picard (L.)*, A passer-by. *Pointelin (A.)*, September evening; Jura Mountains; Skirts of a wood (pastel); End of a valley. *Prinet (R.)*, Bath. *Protais (A.)*, Battalion in square (1815). *Puvis de Chavannes*, The poor fisherman; Drawings.

Q. — *Quignon (F.)*, Cornfield. *Quost (E.)*, Landscape; A season of promise.

R. — *Régamey (G.)*, Cuirassiers. *Renard (E.)*, A christening; The grandmother. *Renouard*, Portraits. *Ribot (Th.)*, Christ and the Scribes; St. Sebastian; Good Samaritan. *Richemont (A. de)*, The dream. *Richon-Brunet*, Bull-ring at Seville. *Rigolot (H.)*, The road to Kerdada. *Robert-Fleury (Tony)*, Old women in the Piazza Navona (Rome); Last Days of Corinth; Anxiety. *Roll (A.)*, Forward; Milkmaid; Poor folk; Young lady at the piano. *Rousseau (Ph.)*, Goat nibbling flowers; Storks resting. *Roybet*, Girl with a parrot; Portrait of the artist.

S. — *Sabatté (F.)*, Interior of St. Germain-des-Prés. *Saint-Germier*, Funeral at Venice; Secret relation. *Saint-Pierre*, Female portrait. *Sautai (P.)*, Eve of an execution (Rome); Interior of a church. *Seyssaud (R.)*, Sainfoin in flower (pastel). *Simon*, Procession. *Simonnet (L.)*, Ville-d'Avray in winter.

T. — *Tanzi (L.)*, Evening. *Tattegrain (Fr.)*, Disembarkation of field-workers. *Tissot (J.)*, Faust and Margaret; Portrait-group in a park; The departure, In a foreign land, The fatted calf, The return (a series). *Troncy*, From a simple heart; The jewels.

V. — *Valadon (J.)*, Portrait of a young woman. *Véber*, The princess. *Vidal (E.)*, Girl (pastel). *Vollon (A.)*, Curiosities; Fish; Flowers; Harbour of Antwerp; Portrait of the artist. *Vuillefroy (F. de)*, Back from the fields.

W. — *Weerts (J. J.)*, Death of Joseph Bara. *Wencker (J.)*, Artemis. *Wentworth (Cecilia)*, Faith. *Wéry (E.)*, Boatmen (Amsterdam).

Z. — *Ziem (F.)*, View in Venice; Sea-piece. *Zuber (H.)*, Hollandsch Diep.

On stands in the centre of the third room are drawings by *P. Flandrin*, *Fantin-Latour*, and *M. Perret*.

The last room but one on the S. side (Pl. 7) contains collections of paintings, drawings, etchings, engravings, or lithographs of various artists in turn.

The ***Garden of the Luxembourg** (Pl. R, G, 16, 19; *IV*), which was formerly of much greater extent than at present, is the only remaining Renaissance garden in Paris; the greater part of it was planned by *Debrosse*, the architect (see p. 314). It is open daily from early morning till dusk, and is the most frequented promenade on the left bank of the Seine. Like the Tuileries Garden and the Palais-Royal, it has its military band in summer, the latter playing under the trees near the Boul. St. Michel on Tues., Frid., and Sun., from 4 to 5, or from 5 to 6 (comp. p. 44). From April 1st to Sept. 30th the fountains play daily, at other seasons on Sun. only. The principal entrances are on the sides next the Boul. St. Michel (p. 269), the Rue de Vaugirard close to the Odéon (p. 325), the Rue du Luxembourg, and the Av. de l'Observatoire (p. 325), but there is another on the W. side, close to the exit from the Luxembourg Gallery.

The garden contains few lawns and not many flowers. Squares enclosed by trees, and open spaces for children's games and for the display of sculpture are the prevailing features. On the terrace of the Museum are statues belonging to it: *Houssin*, Phaëton; *Thomas*, A discovery at Pompeï; *Trentacoste*, Sower; *Fr. MacMonnies* (Amer.), Bacchante; *Christophe*, Fate; *Maniglier*, Chaser in metal; *Charpentier*, Improvisatore; *Steiner*, Shepherd and Faun; *Barthélemy*, Goatherd; *E. Guillaume*, Mower. Opposite, on the lawn: The effort, a large leaden statue in the midst of rocks, by *Pierre Roche;* Source and Stream, by *Chatrousse*, and a copy of the Venus de Medici (formerly at the fountain of that name, p. 324). Behind the Museum: Sculpture (Phidias), by *A. Millet;* Painting, by *Franceschi*. Between these, in the middle of the wall, is a mosaic, by René Martin et Cie., of Peace crowning the names of modern artists from David to Puvis de Chavannes. After the contest, by *Levasseur;* At the goal, by *A. Boucher*. Farther on is the *Monument of Eugène Delacroix* (1798-1863), the painter, by *Dalou*. It consists of a fountain with a bronze bust, and bronze figures of Time bringing fame to the artist and the Genius of Art applauding him. — In the remaining W. part of the garden: Triumph of Silenus, a spirited group in bronze by *Dalou* (near the Museum); near by, *Bust of Gabriel Vicaire* (1848-

1900), the poet, by *A. Injalbert* (1902); Winter, by an unknown artist; then, Model of the figure of Liberty, by *Bartholdi* (see p. 234); and Hercules, by *Ottin*; close by, *Monument to Chopin*, consisting of a bronze bust, with the bust of a woman on the pedestal, by *E. Dubois*. On the lawn to the left, A Gaul, by an unknown artist. Beyond the cross-walk, on the right: Poor Calabrian pilgrim, by *Petitot* (1847); farther on, *Monument to Watteau* (1684-1721), by *Gauquié* (1896), consisting of a bust of the painter, in pewter, with a lady (in marble) of the time of Louis XV offering him flowers; close to, *Monument to Ferdinand Fabre* (1827-98), the poet, by *Marqueste* (1903); his bust is borne by a lofty pedestal at the foot of which are a girl with her goat. Then, near the Rue Auguste-Comte, Family Joys, by *Daillon;* Bust of Sainte-Beuve (1804-69), the critic, by *Puech* (1898); Eustache Le Sueur, by *Husson;* Wrestlers (bronze), by *Ottin;* higher up, on the left, Stags (bronze), by *Leduc;* *Monument to Fr. Le Play* (1806-1882), the economist, by *Allar* (1906; bronze); Saga (bronze), by *Ringel d'Illzach;* large column with an allegorical capital and bas-reliefs, by *E. Derré* (1906); Lion and Ostrich, by *Caïn.*

In the centre of the garden is a large space surrounded by a terrace and balustrade and embellished with an octagonal fountain-basin. To the right and left, on marble columns: David victorious over Goliath, Venus leaving the bath, Italian works of the 16th century. On this side of the fountain, as we return, Archidamas about to throw the discus, by *Lemaire;* to the right, Vulcan, by *Bridan the Elder;* Marius amid the ruins of Carthage, by *V. Vilain;* in front of the Palace, *Statue of Bailly* (p. 312), reading the oath at the Jeu de Paume (p. 351), in bronze by *Aubé*, etc. There are also various copies of antique statuary.

The terraces around the parterre are embellished with twenty modern statues in marble of celebrated Frenchwomen (brought from the Park of Sceaux, p. 409), the stiffness of which does not harmonize well with the garden. Their names are inscribed. At the end, to the left: Toil, a bronze statue by *Gautherin;* 'Marchand de Masques', by *Astruc* (1883; the twelve masks are portraits of contemporaries, incl. Corot, A. Dumas, Berlioz, Carpeaux, E. Delacroix, and Balzac); Velleda, by *Maindron* (1844); and a Rhapsody, by *Bourgeois.* Among the sculptures nearer the railing are the *Monument of Leconte de Lisle* (1818-94), the poet, by *Puech*, in front of which a monument (by *José de Charmoy*) is to be erected to Alfred de Vigny; farther on, to the right, *Monument of George Sand* (1804-76), the novelist, by *Sicard*; a Dancing Faun, in bronze, by *Lequesne;* Boy carrying a little girl (bronze), by *Valois.*

The beautiful *Fontaine de Médicis, by *Debrosse*, in the Doric style, with imitations of stalactites, rises on the same side. Three niches between the columns contain sculptures by *Ottin:* Polyphemus surprising Acis and Galatea; Faun and young huntress; above,

River-gods. The whole spirit of this structure (restored in 1845, but now unfortunately much neglected) is curiously Florentine. — Behind it is the *Fontaine de Léda*, with a bas-relief by *A. Valois*.

Farther on: Adam and his family, by *Garraud* (1844); *Monument of Murger* (1822-61), author of the 'Scènes de la Vie de Bohême', by *H. Bouillon* (1895); Faun with an amphora, by *Crauk*; and *Bust of Théodore de Banville* (1823-91), the poet, by *J. Roulleau*.

The **Théâtre de l'Odéon** (Pl. R, 19, *IV*; see p. 38), opposite the E. part of the garden of the Luxembourg but facing in the opposite direction, is a building in the classic style founded in 1782 on the site of the Hôtel de Condé, but rebuilt or restored in 1808 and 1819. The arcades which surround it are partly occupied by booksellers' shops.

In the square in front of the Odéon is a *Monument to Emile Augier* (1820-80), the dramatic poet, consisting of his bust and bronze statues of Comedy, the Aventurière (one of Augier's plays), and a Child brandishing the whip of satire, all by *E. Barrias*.

The Rue Racine, to the E. of the Place de l'Odéon, leads to the Rue Monsieur-le-Prince, containing, at No. 10, the house where Augnste Comte (see p. 282) lived and died. His room may be seen (inscription).

In the Rue de Vaugirard, which skirts the Luxembourg, on the right (No. 70), is *St. Joseph-des-Carmes*, the former chapel of the Carmelite monastery, founded by Louis XII, notorious for the massacres of Sept. 1792. The crypt (open daily at 10 a.m. except Tues.; apply at the sacristy to the left of the high-altar; fee) still shows traces of these atrocities and contains the tombs of the victims. Adjoining is the *Institut Catholique* (Pl. R, 16; *IV*), a kind of free university, established in 1875.

Continuing to ascend the Boul. St. Michel beyond the Luxembourg Garden, we pass on the right the **Ecole Supérieure des Mines** (Pl. R, G, 19; *IV*, *V*), in the old Hôtel de Vendôme (18th cent.; enlarged in 1860), which possesses a valuable *Musée de Minéralogie, de Géologie, et de Paléontologie* (open on Tues., Thurs., and Sat., 1-4, and from Oct. to July on the 1st Sun. of each month from 9 till noon). The entrance is in the middle, by the second iron gate. The staircase is adorned with paintings of places of geological celebrity, by *Hugard* (inscriptions). — Near the School of Mines, at the junction of the Boul. St. Michel, the Rue Auguste-Comte, and Rue de l'Abbé-de-l'Epée (p. 330), rises a *Monument to Pelletier and Caventou*, the discoverers of quinine, by Lormier (1900).

From the S. gate of the garden of the Luxembourg stretches the pretty *Avenue de l'Observatoire* (Pl. G, 19), the fine trees and flower-beds of which are all that is left of the S. portion of the garden. Among the flower-beds are marble groups representing Dawn (by Jouffroy), Day (by Perraud), Twilight (by Crauk), and Night (Diana visiting Endymion; by Gumery). — On the right side of the avenue, in the Rue Auguste-Comte, near the garden, is the *Lycée Montaigne*. At the corner is the *Ecole Coloniale*, built in the Moorish style in 1895-96. Farther on are the *Ecole de Pharmacie* (erected by *Rigaud*

in 1876-85), with statues of Vauquelin and Parmentier and, in the Salle des Pas Perdus, fine frescoes by *Besnard*, and the *Clinique d'Accouchement Tarnier* (1881). Here, at the corner of the Av. de l'Observatoire and the Rue d'Assas, is a *Monument to Dr. Tarnier* (1828-1897), a marble bas-relief by D. Puech (1905).

At the S. end of the avenue rises the handsome ***Fontaine de l'Observatoire** (Pl. G, 19), erected in 1874 and adorned with eight sea-horses, by *Frémiet*, four allegorical figures of the quarters of the globe bearing an armillary sphere, by *Carpeaux*, and water-spouting dolphins and tortoises.

For the Boul. St. Michel, which ends here, see p. 269; and for the Carrefour de l'Observatoire, to the S. of the fountain, see p. 334.

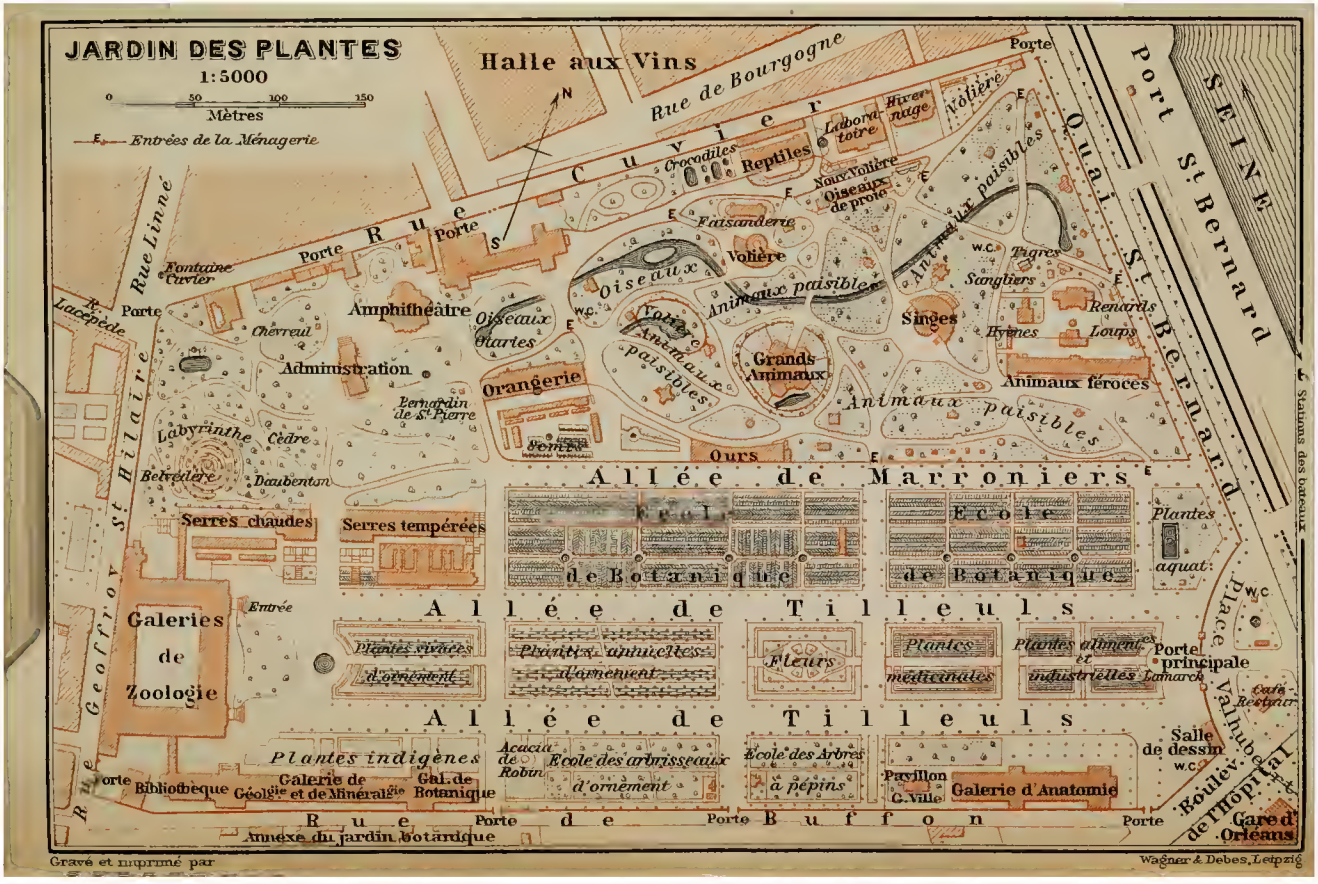
20. The Jardin des Plantes.

The *Jardin des Plantes*, in the wider sense, is open daily from an early hour till dusk, but the Ménagerie, the Collections, the Hothonses. and the Library are shown at certain hours only. The *Ménagerie* is open daily from 11 to 5 (6 on Sun.) from 1st March to 30th Sept., and from 11 to 4 (4.30 on Sun. in Oct.) during the rest of the year. The *Galeries des Animaux Vivants* are open to the public on Thurs., Sun., and holidays 1-4, when the animals are not outside, and on other days by tickets obtained from the 'Administration' (p. 328). — The *Galleries of Natural History* are open to the public on Sun., Thurs., and holidays 11-4 and on Tues., Frid., and Sat. by ticket. — The *Hothouses (Serres)* are shown by ticket only, on Tues., Frid., and Sat., 1-4. The *Grande Serre*, however, is open daily except Mon. and Sat., 1-4. The *Galerie de Paléontologie* is open on Tues., 1-4. The *Library* (Rue de Buffon 8) is open daily from 10 to 4, except on Sun. and holidays, and during the vacations (1st-30th Sept. and ten days at Easter). — From the above it will be noted that everything may be seen on Tnes.; the tickets, which are readily granted to strangers, are available for 5 persons. — A band plays in the gardens on Sun. in summer.

Restaurants near the Jardin des Plantes, see p. 22.

The Jardin des Plantes, which is at some distance from the centre of the city, may be reached by the *Railway* connecting the Quai d'Orsay station (p. 298) with that of the Quai d'Austerlitz (p. 327); by *Omnibus* (*G*, *K*, *P*, or *T*; see Appx., pp. 34, 35); by the *Métropolitain* (Line 5, see Appx., p. 33); or by *Tramway* (*T M*, *T A I*, *T S 4*, or *T S 9*; Appx., pp. 38, 39, 41). In fine weather it is preferable to go by *Steamboat* (see Appx., p. 48), a route which affords fine views of the banks of the Seine, and at the same time conveys some idea of the increasing importance of the water-borne commerce of Paris.

Paris is the chief mercantile port of France. More than 18,000 craft descend the river annually from Paris, and more than 23,000 ascend it; and about seven million tons of goods (valued at 28,000,000 *l.*) are entered and cleared via the river. This water-borne merchandise consists principally of building materials, wine, forage, manures, grain, flour, spirits, and coal. *Wharves*, variously named, stretch between the Pont d'Austerlitz (p. 327) and the Pont d'Arcole (p. 175): on the right bank the Ports des Ormes, de St. Paul, des Célestins, de Henri IV (see p. 182); on the left bank, the Port de la Tournelle and the extensive Port St. Bernard ('Port aux Vins'), which is to be enlarged. The *Port d'Austerlitz* (Pl. R, 25; *V*) is to have a quay 1/4 M. long and two-storied dock-warehouses, 40 ft. high and 130 ft. in depth, provided with powerful engines for loading and



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unloading. Opposite are the similar *Quai* and *Port de la Rapée*, so called from the Sieur La Rapée, commissioner of war under Louis XV, who had a country-house here. The *Machine Elévatoire d'Austerlitz*, on the quai, may be inspected with an order from the Directeur de la Voie Publique (Préfecture de la Seine).

To the W. of the Jardin des Plantes is situated the *Halle aux Vins* (Pl. R, 22; *V*), a huge bonded warehouse for wine. — At the E. angle of the Halle, at the corner of the Quai St. Bernard and the Rue Cuvier, is another entrance to the Jardin des Plantes, a third being situated at the W. end of the Rue Cuvier. Opposite the latter, near the *(G)* omnibus-station, stands the *Fontaine Cuvier*, built in 1840, with a statue of Nature surrounded by animals.

We quit the steamboat at the **Pont d'Austerlitz** (Pl. G, R, 25; *V*), erected in 1802-7, rebuilt in 1855, and enlarged in 1884-85. At the end of the bridge on this side is the *Place Valhubert*, in which are the omnibus and tramway offices. The 'place' owes its name to General Roger Valhubert, who distinguished himself at the battle of the Simplon (1799) and was killed at Austerlitz (1805). On the S., between the Quai d'Austerlitz and the Boul. de l'Hôpital (p. 329), is the *Gare du Quai-d'Austerlitz* or *Gare d'Orléans* (Pl. G, 25; *V*), which is traversed from end to end, at the height of the first story, by the Métropolitain (Line 5; see Appx., p. 33). The Métropolitain then crosses the Seine by means of a single iron arch, 460 ft. in span and 98 ft. high in the middle. The principal entrance to the Jardin des Plantes is on the W. side of the Place Valhubert.

The **Jardin des Plantes** (Pl. G, R, 22, 25; *V*), which covers an irregular quadrilateral area of 75 acres, comprises the *Jardin Botanique*, the *Ménagerie*, or zoological department, and the *Galeries*, where the collections are housed, besides the library, laboratories and lecture-hall. Comp. the annexed Plan.

The Jardin des Plantes was founded in 1635 by *Guy de La Brosse*, physician to Louis XIII, and was originally nothing more than a *Jardin des Herbes Médicinales*. The celebrated *Buffon* (1707-88) was appointed director of the 'Jardin du Roi', as it came to be called, in 1739 and he extended its sphere by founding collections in every department of natural history. In 1793 the royal menageries were transferred thither, and in 1794 the library. The garden was then called *Muséum d'Histoire Naturelle*. The 'Académie d'Histoire Naturelle' attached to it numbers 18 professors and about 25 assistants.

The **Botanic Garden**, which is next to the entrance in the Place Valhubert, contains over 19,200 different plants. Many of the trees now common in Europe, such as plane and chestnut trees, were introduced and naturalized by the directors of the Jardin des Plantes. Variously coloured labels indicate the classes (red), the families (yellow), and the genera and species. The two last are further distinguished by coloured bands denoting their uses: red bands if they are used in medicine, green if they are edible, blue for those employed in the industrial arts, yellow for ornamental plants, and black for the poisonous species. To the left of the entrance are the Anatomical Galleries (p. 329), and to the right the aquatic plants. Farther

on is the *Ecole de Botanique*, open daily except Sun. and holidays, 6-11 a. m. and 1-6 p.m. In the centre is a flower-bed. In the S. portion are the *Ecole des Arbres à Pépins*, or pip-bearing trees, and the *Ecole des Arbrisseaux d'Ornement*, which contains the first acacia introduced into Europe. This was brought to France by Jean Robin in 1601, and planted here in 1636.

Ménagerie. — The collection embraces over 1400 animals. The *Animaux Féroces* are lodged in the E. part. Next to them are the *Animaux Paisibles*. A little beyond the Animaux Féroces, to the right, is the *Palais des Singes*, or monkey-house. Farther on, to the left, the *Rotonde des Grands Animaux*, containing elephants, hippopotami, giraffes, camels, etc., and the *Fosse aux Ours*, or bear-pit. — Behind the rotunda are the *Grande Volière*, or aviary, and more to the N. the cages of the *Birds of Prey*, and the *Faisanderie*. Then come the *Reptile House* and the *Crocodile Pond* (in summer); in front of the former are two bronzes: The Snake-charmer, by *Marchand*, and The crocodile-hunter, by *Arthur Bourgeois*. — On the W. are the basin of the *Ottaries* or *Sea Lions* (fed at 3 p.m.). Behind this is the *Orangery* (no admission).

Farther to the W. are the *Amphithéâtre*, or lecture-hall (p. 329), with accommodation for 1200 students, and the office of the '*Administration*', where the tickets mentioned at p. 326 are obtained. In the shrubbery to the right rises a bronze group by *Frémiet*, Hunting the young bear. On the left, the statue of the centenarian chemist *M. E. Chevreul* (1786-1889), by L. Fagel (1901). His numerous discoveries are recorded on the pedestal. — The *Labyrinthe* is a small hill at the N.W. corner of the garden. On the E. side is a magnificent *Cedar of Lebanon*, the first to be imported into France, planted here in 1735 by B. de Jussieu. A little higher up is a monument to the memory of *Daubenton* (1716-1800), an eminent naturalist and director of the Jardin des Plantes. — To the S. are the *Serres*, or *Hothouses* (adm. see p. 326).

Galleries (admission, see p. 326). The natural history galleries of the Jardin des Plantes are among the most extensive in existence. The galleries of zoology are arranged in a handsome building, completed in 1889, on the W. side of the Botanical Garden; adjoining, on the S. side of the garden, are the galleries of geology and botany and the library; while at the E. end of the S. side, in a building (completed in 1898), designed as the first part of a palatial range that is to extend to meet the older galleries, are the galleries of comparative anatomy, etc.

Galleries of Zoology. The façade is embellished with a figure of Science in high-relief, by *E. Guillaume*, and medallions of famous naturalists.

Ground Floor: *Mammals*, including a rich collection of quadrumana, and *Fishes*. At the foot of the N. staircase to the first floor are the tomb of *Guy de La Brosse* (p. 327), a bronze group by J. Cavelier, and a marble statue of *Buffon* (p. 327), by Pajou. By the S. staircase are the bust and tomb of *Victor Jacquemont* (1801-1832), the naturalist, and a bronze group by *J. Thomas*. — First Floor. *Birds*, *Reptiles*, and *Molluscs*. — Second and

THIRD FLOORS. *Insects*, including a superb collection of butterflies, and *Crustacea*.

The LIBRARY comprises about 220,000 vols., 2180 MSS., 18,700 original drawings, and 3800 maps (open daily, exc. Sun. and holidays 10-4).

The GALLERY OF GEOLOGY AND MINERALOGY is adorned with statues of *Cuvier* (1769-1832; see p. 214), by David d'Angers, and *Haüy* (1743-1822), the mineralogist, by Brion, and some large landscape paintings by Biard. On the right is a magnificent collection of American precious stones, presented by Mr. Pierpont Morgan.

The GALLERY OF BOTANY contains specimens of exotic plants, reproductions of fruit in wax, etc. On the first floor are the herbaria, accessible for students only; they include the herbaria of Alex. von Humboldt (1805) and Lamarck (1885). In the vestibule is a statue of *A. de Jussieu* (1686-1758), by Lemaire-Héral.

GALLERIES OF COMPARATIVE ANATOMY, PALÆONTOLOGY, and ANTHROPOLOGY. In the pediment above the entrance, at the E. end, are the three kingdoms of Nature, by *Allar*, busts of naturalists, and animals of every description. On the N. façade are brouze and marble reliefs of animal life: among the former, The Horse tamed by Man, by *Marqueste*, and a Nubian killing a crocodile, by *E. Barrias*. In front are placed two bronze statues by *Frémiet*, The Stone Age and the First Artist.

In the vestibule is a Combat between a man and a gorilla, a fine marble group by *Frémiet*. — The interior contains *Anthropological* and *Palaeontological Collections* in addition to the *Collection of Comparative Anatomy*, founded by Cuvier, in which all the races of mankind with their varieties are illustrated by skeletons, skulls, and casts. In the *Amphithéâtre* (apply to the guardian; fee) are a ceiling-painting by *Cormon*, representing the progress of mankind towards enlightenment, and ten paintings of primæval subjects.

The PAVILLON GEORGES-VILLE, which succeeds the Galleries, is a small museum illustrating the *Physiology of Plants* in connection with the experiments in seed-culture carried out by Professor Ville at Vincennes. Open Sun., Thurs., and Sat., 11-4.

To the W. of the garden, at No. 36 Rue Geoffroy-St-Hilaire, is the house in which Buffon (p. 327) lived. At the corner of the Rue Lacépède is the **Hôpital de la Pitié** (Pl. G, 22, *V*; 680 beds), dating from 1612, but largely rebuilt in 1792-1802. It was originally a hospice founded by Marie de Médicis for aged beggars, who were called the 'Enfermés'. A *New Hôpital de la Pitié*, intended to supersede both the old hospital of that name and the Hôtel-Dieu (p. 265), is in course of construction to the S. E. of the Hospice de la Salpêtrière (see below). This will contain 994 beds and the main entrance will be in the Boul. de l'Hôpital. — At No. 8 Rue Lacépède (at the end of the court) is the *Musée Godefroy*, founded by the collector M. Godefroy (to whom intending visitors should apply by letter). The museum contains fragments and photographs of old Paris buildings, pottery of the 12-13th cent., Gallo-Roman vases found in the Seine, statues, etc.

The **Boulevard de l'Hôpital** (Pl. G, 25, 22, 23), between the Place Valhubert (p. 327) and the Place d'Italie (p. 334), is traversed by the omnibus-line *P*, and beneath it runs Line 5 of the Métro (see Appx., pp. 35, 33). In this boulevard is situated the ***Hôpital de la Salpêtrière***, on the left. This vast establishment, originally an arsenal built by Louis XIII, has been converted into an asylum for aged and for insane women, with a department for the treatment of nervous diseases in both sexes. It includes 45 blocks of building, with 4682 windows and 3818 beds. The plans, including that of

the church with its octagonal dome, were prepared by Libéral Bruant in 1657. In front is a bronze *Statue of Dr. Pinel* (1745-1826), an eminent benefactor of the insane, by L. Durand, and near the entrance is a *Statue of Dr. Charcot* (1825-93), the nerve-specialist and pioneer of hypnotism, by Falguière. The large amphitheatre contains a painting by *Tony Robert-Fleury*, in which Dr. Pinel is represented as delivering the insane from torture.

The **Boulevard St. Marcel** (Pl. G, 22) diverges here to the right, passing a *Horse Market* (Wed. & Sat. afternoon), where dogs and bicycles also are sold (on Sun.), and a bronze *Statue of Joan of Arc*, by Chatrousse. The boulevard ends at the Av. des Gobelins (p. 331).

Almost opposite the Joan of Arc statue, on the right, is the Rue Scipion, leading to the Place Scipion. At the corner (No. 13) is the *Boulangerie des Hôpitaux et Hospices* (Pl. G, 22), founded in 1742 in a building of 1565 which belonged to Scipion Sardini, a Tuscan nobleman in attendance on Catherine de Médicis, and acquired by government in 1614. The group of Bakers opposite, in porcelain, is by *A. Charpentier* and *E. Müller*. — Not far off, in the Rue du Fer-à-Moulin, rises the *Amphithéâtre d'Anatomie* of Clamart (Pl. G, 22), on the site of the old Hôtel de Clamart, the garden of which was turned into a cemetery, where the remains of Mirabeau were placed after their removal from the Panthéon under the Convention.

21. Southern Quarters.

The *Gobelins* (p. 332) may be reached by the Métropolitain (Lines 2 S & 5; Appx., pp 31, 33); by the Tramways *TQ*, *TS 4*, *TS 6*, *TS 8*, or *TS 8 bis* (Appx., pp. 38, 41); or by the Omnibus Lines *P* or *U* (Appx., p. 35).

The Rue de l'Abbé-de-l'Epée (Pl. G, 19; *V*), which begins at the Carrefour du Boul. St. Michel, to the S. of the Ecole des Mines (p. 325), runs towards the E. Here, at the corner of the Rue St. Jacques, on the left, is the church of *St. Jacques-du-Haut-Pas*, dating from the 17th cent., with a square tower by Daniel Gittard.

Thence we follow the **Rue St. Jacques** (Pl. G, 19), which runs to the S. At No. 254, on the right, is the *Institution des Sourds-Muets* (adm. on Tues., 2-4 p.m., by permission of the director).

In the court is a statue of the *Abbé de l'Epée* (1712-89), the founder, by Félix Martin, a deaf mute (comp. p. 87). This establishment, which has been a government institution since 1791 and was rebuilt by Peyre in 1823, occupies the site of a commandery of the Frères Hospitaliers de St. Jacques-du-Haut-Pas. It contains some paintings and sculptures executed by pupils.

At No. 269 in the same street (on the left) is the *Maison de la Schola Cantorum*, for the teaching of church-music (concerts, p. 44). This was formerly (1674) a monastery of English Benedictines, and is still under the control of English Roman Catholic bishops. The remains of the chapel in which James II. was buried (1701), a saloon of the 17th cent., etc. are shown to visitors (daily after 1 p.m.; fee). At the end of the court at No. 284 (almost opposite) is a door surmounted by a pediment and flanked by columns. This was the entrance to the Carmel, the convent to which Louise de La Vallière, mistress of Louis XIV, retired in 1675.

The Rue du Val-de-Grâce, on the right a few yards farther on, crosses the *Rue Nicole* (Pl. G, 19), at No. 17 his in which are remains (cell-doors, staircase) of Louise de La Vallière's private oratory, in the Louis XIV style.

A little to the E., Rue Gay-Lussac 41, is the *Musée Pédagogique* (Pl. G, 19; *V*), open on Thurs. from 10 a.m. to 4 or 5 p.m. It comprises a *Musée de Poupées*, showing the costumes of the ancient provinces of France and of several foreign countries. — The *Ecole Normale Supérieure* (Pl. G, 19; *V*), in the Rue d'Ulm (No. 45), was founded in 1794 for the training of teachers for the 'lycées'. It has produced many famous writers and savants.

In the Rue St. Jacques, farther on (Nos. 277, 279), we observe the *Val-de-Grâce* (Pl. G, 19); formerly a Benedictine nunnery of which Notre-Dame du Val-de-Grâce was the patron saint. It was founded by Anne of Austria, mother of Louis XIV, in accordance with a vow, but was converted into a military hospital in 1790, with a military medical school. The court in front of the church is embellished with bronze statues of the two *Barons Larrey* (father and son), the famous surgeons, by David d'Angers and Falguière.

The Church of **Val-de-Grâce,** with its handsome dome, was begun in 1645 by *Fr. Mansart* on the model of St. Peter's at Rome, and continued by *Lemercier* and others. It was completed in 1666.

The chief decorations of the interior are in sculpture; the reliefs on the vaulting should be noticed. The dome, 133 ft. in height and 53 ft. in diameter, was painted about 1660 with a fresco (damaged) by *P. Mignard*, containing 200 figures three times life-size, and representing the glory of the blessed. The canopy over the high-altar is a copy of that at St. Peter's. — Buried in the crypt are the hearts of the princes and princesses of the royal family, the princes of Orleans, and Queen Henrietta, wife of Charles I. of England.

A little farther on the Rue St. Jacques crosses the **Boulevard de Port-Royal** (Pl. G, 19, 22), in which, on the S. side, are the maternity hospitals of *Baudelocque* and *La Maternité* (No. 119). The latter has since 1814 occupied the buildings of the old abbey of Port-Royal de Paris, constructed in 1625 for the Bernardines. Beyond them is the *Hôpital Cochin-Annexe* (No. 111; formerly Hôpital Ricord), in front of which is a *Statue of Dr. Ph. Ricord* (1800-1889), by E. Barrias. — At No. 47 Rue du Faubourg-St-Jacques, to the right of the boulevard, is the *Hôpital Cochin* (809 beds), founded in 1779 by a priest of that name.

The Boul. de Port-Royal terminates on the E. in the 'carrefour' where the Boul. St. Marcel (p. 330), the Boul. Arago (coming from the Place Denfert-Rochereau, p. 337), and the Avenue des Gobelins (Pl. G, 22, 23) converge. — At the N. end of the Avenue des Gobelins rises the church of *St. Médard* (Pl. G, 22; *V*), of the 15-17th cent., the burial-ground of which is now a garden, with a figure of 'Haymaking' by *Barrau*. In the 18th cent. it was famous for the pilgrimages made to the tombs of the Jansenist Nicole and of François de Paris (d. 1727), to which miraculous powers were ascribed by the 'convulsionnaires'. In 1732 the authorities closed the cemetery, which gave rise to the witticism: —

'*De par le Roi, défense à Dieu,*
De faire miracle en ce lieu.'

The Rue Monge at the back of the church leads to the *Place Monge* (Pl. G, 22), in which is a bronze statue of *Louis Blanc* (1811-82), the historian and socialist, by Delhomme. Arènes de Lutèce, see p. 288.

In the Avenue des Gobelins, to the S. (No. 42, on the right), is the unimposing building occupied by —

The ***Gobelins** (Pl. G, 23), for 300 years the state-manufactory of the famous tapestry of that name. It contains an interesting collection of ancient and modern tapestries. The manufactory is open to the public on Wed. and Sat., 1-3 o'clock. Director of factory and museum, *M. Jules Guiffrey.*

Tapestry-weaving was introduced into France by Francis I., who established a factory at Fontainebleau. Henri IV greatly fostered the industry, and about 1601 assembled in Paris a number of weavers from Flanders. At that time the manufactory was installed in the dye-works formerly occupied by the *Gobelin* family; hence its name. Louis XIV purchased the works in 1662 at Colbert's instigation, and placed them under the management of *Charles Le Brun*, the painter (d. 1690; p. xliv), who was succeeded by *P. Mignard* (d. 1695). After a brief interregnum during the Revolution the manufactory was finally established as a public institution by Napoleon I. in 1804. — At first (down to 1695) not only tapestry, but embroideries, furniture, mosaics, bronzes, and goldsmith's work were produced, all being exclusively reserved for the decoration of the royal palaces or for royal gifts, just as to-day the products of the Gobelins are employed for public purposes only. The success of the institution continued unbroken so long as painters like *Noël Coypel* (d. 1707), *Mich. Corneille* (d. 1708), *Jean Jouvenet* (d. 1717), *J. B. Fr. de Troy* (d. 1752), and *C. Van Loo* (d. 1765) designed decorative works expressly as models for tapestry. Under the influence, however, of *J. B. Oudry* (d. 1755) and *Fr. Boucher* (d. 1770), attempts, entirely out of harmony with the true character of the art of tapestry-weaving, were made to represent all possible shades of colour by means of wools of thousands of different hues, each in twelve different shades. Increasing mastery of technique encouraged the evil custom of minutely copying pictures painted without any reference whatever to such reproduction, until finally tapestry-weaving degenerated into a mere bastard kind of painting. Quite recently some efforts have been made to retrieve the error, but the good old tradition cannot hastily be regained.

Four Exhibition Rooms, on the left side of the court, contain a collection of ancient and a few modern tapestries, placed here in 1878. In 1871 the Communards burned a great part of the factory and about 300 of the most valuable tapestries. Changes are occasionally made. Titles are attached in most cases.

1st Room. Chiefly large tapestries of the Louis XIV period. To the right: Crossing the Ponte Molle *(Raphael)*; Abraham's sacrifice *(Sim. Vouet)*; Louis XIV receiving Cardinal Chigi, the papal legate *(Le Brun)*; Players at 'tiquet', part of a curtain by *Gombaut* and *Macé* (17th cent.); Dance of nymphs, Triumph of Pallas *(N. Coypel)*; Triumph of Apollo *(Lerambert)*; Marriage of Alexander the Great *(Coypel)*; Autumn *(Le Brun)*; Ascent of Elijah *(Sim. Vouet)*. — Sculptures: Busts of Le Brun, De Troy, Oudry, Desportes, Boucher, Audran, and N. Coypel; bronze statue of Colbert, by *Aubé*. In glass-cases (on the left), fragments of Coptic tapestries (1st-6th cent.), and specimens of colouring matter used in dyeing wools and silks; on the right, pupils' work, etc.

2nd Room. To the right: The Flemings demanding peace from Clovis (Brussels tapestry; 17th cent.); Hound, from the 'Chasses de Louis XIV' (after *Oudry*); Animals fighting *(Desportes)*.

The 3RD ROOM, to the left of the last, contains tapestry of the 15-18th cent. from different manufactories. To the right: Calydonian Boar (18th cent.); Kiss of Judas (16th cent.); Louis XI raising the sieges of Dôle and Salins (Bruges; 1501). Sundry fragments: Hunts of Emp. Maximilian; Angelic salutation, Dead Christ, Adoration of the Magi (end of the 15th cent.; Flemish); above the Christ and at the door, fine pieces of ancient Persian tapestry (16th cent.; one of silk). On the other wall, four pieces from the workshops of Maincy, after *Raphael:* Death of Ananias, Healing the paralytic, Sacrifice at Lystra (farther on), and Elymas struck with blindness. Then, Death of Joab *(A. Ducerceau)*.

4th ROOM (adjoining R. 2). On the left, Flora, of the Fontainebleau school (?) of the 16th cent.; the Concert, French tapestry of the beginning of the 16th cent.; between the windows, Foliage (early 16th cent.; Flemish); at the first window, Paris tapestry (17th cent.). To the left, Turkish embassy at the Tuileries in 1721 *(Parrocel)*.

We next visit the WORKSHOPS *(ateliers)*, where the weavers are at work on the looms. A distinction is drawn between *Gobelins* proper, which is made in the first room, and *Tapis de la Savonnerie*, to which the second room is devoted. The latter owe their name to a manufactory of tapestry founded about 1601 in an old soap-factory ('savonnerie') near the site of the Trocadéro (p. 226), which at first produced only carpets with oriental designs; it was amalgamated with the Gobelins in 1827. The visitor who has seen nothing but faded old Gobelins tapestry will be struck by the beauty and brightness of the fresh colours.

The looms are of the kind known as 'high-warp' looms *(à haute lice)*, in which the warp-threads are vertical, as compared with 'low-warp' looms *(à basse lice)*, in which the warp-threads are horizontal. At the looms engaged in producing Gobelins tapestry proper the reverse side of the tapestry is turned towards the workman, with the outline of the design drawn on the stretched threads. A mirror placed on the other side shows him the progress he is making. At the workman's side are the picture to be copied and a basket with wools of every colour and shade (about 14,000 tones in all). The weft-threads are inserted by means of a shuttle.

In the first workshop the following tapestries should be noticed: Nymph and Bacchus *(J. Lefebvre)*; Don Quixote *(Ch. Coypel)*.

We now traverse a corridor hung with antique tapestry, and descend a staircase to another part of the building, containing the workshop of the Savonnerie which is conducted on practically the same lines as it was in the 17th cent., and contains eight looms. Here we see carpets in process of manufacture. In weaving the 'tapis de la Savonnerie' the workman has the copy in front of him and works on the right side of the tapestry. The weft threads in this case are tied and then cut, producing a velvet pile.

The number of workmen *(tapissiers artistes)* now employed at the Gobelins is about 60. Beginners receive about 1200 fr. per annum, skilled workmen as much as 3300 fr., besides free dwellings; foremen receive 4000-5000 fr. Some families have been employed for generations in this industry. The work reqnires the utmost patience and the most practised eye. A skilful workman can complete 3 or even $3\frac{1}{2}$ square yds. in a year, but the average annual task is about $1\frac{1}{4}$ yds. Many years are, therefore, sometimes requisite for the execution of the larger designs, and it is not surprising that these should fetch from 2000*l.* to 6000*l.*

We leave the Gobelins by a court to the left, where an old CHAPEL is used as another exhibition-room.

It contains two 17th cent. tapestries after paintings by *Raphael:* Mass of Bolsena; Heliodorus expelled from the Temple. Also some small copies of antique tapestry and small painted models, ten or so by *Boucher;* sketch-models by *Rochegrosse*, *J. P. Laurens*, *Lansyer*, *Maignan* (Daphné, p. 315),

Ehrmann, etc. Swiss, Italian, Flemish, German and other models of the 15-16th centuries Above the altar is a Death of St. Louis, attributed to *Le Brun*.

In the Rue des Gobelins (Pl. G, 23), at the bottom of the Avenue, to the left, is an old turreted house (No. 17) erroneously called the Château de la Reine Blanche (mother of St. Louis). The adjacent Ruelle des Gobelins, to the left, contains an old hunting-pavilion with carved doors. Close by are the Jardins des Gobelins, where each workman cultivates a small plot, on the bank of the river Bièvre, now almost entirely covered over.

The Avenue des Gobelins leads to the S. to the **Place d'Italie** (Pl. G, 23), where three boulevards and two other avenues converge. In the centre is a fountain. On the N. side is the *Mairie of the 13th Arrondissement* (Gobelins), built in 1867-77. In the Salle des Mariages are paintings by D. Boulanger.

The Métropolitain makes the circuit of the Place d'Italie underground. This is the chief Métro station on the left bank, and the point of junction of Lines 2 S, 5, and 6 (Appx., pp. 31, 33, 34). The entrance to the station is at the beginning of the Boulevard de la Gare.

At No. 18 Boul. Auguste-Blanqui is the *Ecole d'Apprentissage Estienne*, a technical school connected with the hook-trade. — To the S. is the *Artesian Well of the Butte-aux-Cailles* (Pl. G, 23), bored in 1864-98. It attains a depth of 1920 ft. and yields daily 2,700,000 gallons of excellent water (81° Fahr.).

The *Montparnasse Cemetery* or the *Gare Montparnasse* (3 min. walk from the cemetery by the Boul. Edgar-Quinet) may be reached either by the Métropolitain (Line 2 S; Appx., p. 31), by the omnibuses *O*, *Q*, *Z*, or *AL*, or by the tramways *TS 1*, *TS 2*, *TS 3*, *TS 4*, or *TS 7 bis*. — For the *Parc de Montsouris* (p. 338): omnibus *U* and tramway *TAF*, alighting at the Eglise St. Pierre (Pl. G, 17), and thence on foot (in 10 min.) by the Rue d'Alésia and Av. Montsouris (to the right); or by the Métro (see above) or the tramway *TG bis* to the Place Denfert-Rochereau, whence the Av. Montsouris leads straight to the park. For omnibuses and tramways, see Appx., pp. 35, 39, 38. — *Restaurants* in this quarter, see p. 21.

At the end of the Avenue de l'Observatoire, to the S. of the fountain (p. 326), is the **Carrefour de l'Observatoire** (Pl. G, 19), in the middle of which rises a monument, by Puech, to *Francis Garnier* (1839-73), the explorer and conqueror of Tonkin, with allegorical groups in bronze. The *Statue of Ney*, by Rude, to the right, marks the spot where the marshal was shot by order of the Chamber of Peers on 7th Dec., 1815, for having espoused the cause of Napoleon I. on the return of the latter from Elba. To the left is the *Bal Bullier* (p. 42), gaudily decorated in terracotta, with the appropriate inscription: 'Saltavit et placuit'.

The Avenue de l'Observatoire crosses the Boul. Montparnasse (p. 335) and the Boul. de Port-Royal (p. 331; station on the Ligne de Sceaux, p. 408) and farther on the Rue Denfert-Rochereau, at the corner of which rises a monument to *Théophile Rousset* (1816-1903), the philanthropist, by Champsil (1907). The boulevard ends at the **Observatoire** (Pl. G, 19, 20), in front of which is a statue of *Le Verrier*, the astronomer (1811-77), by Chapu.

This celebrated institution occupies an edifice built by *Perrault* in 1667-72 and several times enlarged. The meridian of Paris (2° 20′ 9″ E. of Greenwich)

runs through the centre of the building, and the latitude of the S. façade is held to be that of Paris (48°50' N.). The copper dome, to the left, which contains the large telescope (15 in. in diameter, 30 ft. long), is 42 ft. in diameter, and is constructed so as to revolve round its vertical axis. Other pavilions on the S. side are also equipped with astronomical instruments, including a powerful telescope with an aperture of 3 ft. 11 in., and a photographic telescope constructed by M. Henry. The depth of the cellars is equal to the height of the building itself (88 ft.); they are maintained at a constant temperature (34° Fahr.) and are connected with the platform by a vertical shaft, in which meteorological and magnetic instruments are kept. This shaft was used by Foucault in his experiments with the pendulum (see p. 285). — The observatory is shown on the first Saturday of each month at 2 p.m. precisely, by permission of the director, M. Loewy (obtained on written application, with stamp for reply). Visitors are shown the small *Astronomical Museum* and the principal apparatus.

The *Boulevard Montparnasse* (Pl. G, 16, R, 13) leads to *Notre-Dame-des-Champs*, completed in 1875, and to the Boul. des Invalides (p. 311), passing on the way the Gare Montparnasse, at the S. end of the *Rue de Rennes*, which begins at St. Germain-des-Prés (p. 295).

The **Gare Montparnasse** (Pl. G, 16) is the joint terminus of the *Chemin de Fer de l'Ouest*, for the lines to Versailles (on the left bank) and to Brittany, and of the main system of the *Chemin de Fer de l'Etat*. The suburban (Versailles) booking-office is on the right, that for more distant stations on the left, whence a staircase ascends to the waiting-rooms on the first floor. — In the Place du Maine, behind the terminus, is a station of the Métropolitain (Appx., p. 32).

In the Rue Dutot (No. 25), about ½ M. to the S.W. of the Gare Montparnasse, is the **Pasteur Institute** (Pl. G, 13), founded in 1886 by the eminent scientist of that name (1822-1895) for the study of microbes, vaccines, and serums for infectious diseases. The present directors are *Drs. Roux* and *Metchnikoff*. — In front of the Institute is the statue, by *Truffot*, of Jupille, the shepherd, struggling with a mad wolf. (Jupille was one of the first patients at the establishment.) *Pasteur's Tomb* lies beneath the platform, in a spacious crypt adorned with marble and mosaics; visitors are admitted on the 1st and 3rd Sat. in each month from 1 to 4 p.m., and on All Saints' Day. — Opposite are an *Institute for Infectious Diseases* and a *Laboratory of Biological Chemistry* belonging to the Pasteur Institute.

To the S.E. of the Gare Montparnasse, between the *Avenue du Maine*, the *Boulevard Edgar-Quinet*, and the *Boul. Raspail*, is the Cemetery of Montparnasse. The Métropolitain has stations on the two last-named boulevards (Appx., p. 32); one at the end of the Rue de la Gaîté, the other near the end of the Rue Gassendi (p. 336).

The **Cemetery of Montparnasse**, or *Cimetière du Sud* (Pl. G, 16), has its principal entrance in the Boulevard Edgar-Quinet. This is the third of the great Parisian burial-grounds. Compared with the cemeteries of Père-Lachaise and Montmartre, it is uninteresting. Adm., see p. 243. A plan of the cemetery may be seen at the beginning of the main avenue, to the left.

Near the entrance, on the right, *Henri Martin* (d. 1883), the historian. *General Petit* (d. 1856), sarcophagus with column and bronze bust, by Boitel. — At the beginning of the (transverse) Avenue du Nord to the right. *Pierre Larousse* (d. 1875), author of the well-known Dictionary, bronze bust by Perraud. Allée Lenoir (2nd transverse avenue), left. *C. Raspail* (d. 1893), bronze bust; *Th. de Banville* (d. 1891), poet, bronze medallion. To the right, at the end of the Allée, *Bouguereau* (d. 1905), the painter.

At the Rond-Point, a *Monument de Souvenir*, commemorating those who have no other monument. Then, on the right: *Desenne* (d. 1827), designer, a bronze bust; *Deseine* (d. 1822), the sculptor; *Orfila* (d. 1853), the physician, with a medallion and obelisk; left, *Paul Cabet* (d. 1876), sculptor, bust and relief; *Houdon* (d. 1827), sculptor. — Main walk, right, *Chaudet* (d. 1810), sculptor; behind, *Mme. de Gary* (d. 1876), statue by H. de Vauréal. The tower at the end, to the right, is an old mill, belonging to a convent of Frères de St. Jean-de-Dieu. A little before and to the left of the tower, *Mme. Agar* (d. 1891), tragedian, bust by H. Cros. In the last division of the main walk, to the left at the end, and to the right of the 'Chemin de deux mètres', *H. Fantin-Latour* (d. 1904), the painter. Near the Rond-Point, to the left, between a Gothic chapel and the avenue, *Gérard* (d. 1837), painter, pyramid with a medallion and bas-reliefs of two of his paintings, by Dantan; nearer the avenue, *J. B. Roty* (d. 1901), the engraver. Then, to the right of the cross walk, a little back, *Rude* (d. 1855), sculptor, with a fine bronze bust by Cabet and a copy of a relief by Rude. In the transverse avenue, left, *Hégésippe Moreau* (d. 1838), poet, bust in bronze-gilt by Mme. Coutant-Montorgeuil (1903); to the right, *Besnard* (d. 1842), theologian, with a medallion by David d'Angers; behind, farther back, *Charles Garnier* (d. 1898), architect. At the end of the avenne, by the wall, the monument of *Baudelaire* (1821-67), the poet, his recumbent figure wrapped in a shroud, and above, the Genius of Evil, by J. de Charmoy (1902).

Avenne de l'Est (at the end of the last): *H. de Mylius* (d. 1866), general; bnst in bronze by Cugnot. Farther up, to the right: *Le Verrier* (d. 1877), the astronomer. Opposite, chapel of the *Bingham Family*. Beyond the Av. de l'Est, on the left. *Nancy Fleury*, by Deshois. The Allée Raffet, which crosses the Av. de l'Est, contains, on the right, the tomb of *Edgar Quinet* (d. 1875), the author, and his wife; farther on, *Raffet* (d. 1860), the engraver. Near the end of the Avenue de l'Est, to the left, *G. Syveton* (d. 1905), the politician, whose death took place under mysterious circumstances. The walk at the end, to the left, also contains some interesting monnments; *Dumont* (d. 1884), scnlptor, with bust by C. J. Thomas.

The newer part of the cemetery, on the other side of the Rue Gassendi, which intersects it, is connected with the old by gates in the Avenues du Nord and du Midi. On the left, *Captain Mayer*, killed in a duel by the Marquis de Morés in 1892; the medallion by Chaplain. Towards the centre, at the corner of the Av. Thierry and the Av. Transversale, rises a large monnment to *Soldiers* who have died in defence of France. Opposite is one to *Firemen* who have perished in the execntion of their duties. Behind the former, in the Avenue Thierry, to the right, *Valentin*, prefect of Strassburg (d. 1879), bronze bust by Millet; *César Franck* (p. 302), the composer, sarcophagus with medallion by Rodin. At the back, *Guy de Maupassant* (d. 1893), the novelist, with a bronze book between two columns. Near it, to the left of the Av. Thierry, *Barbey d'Aurevilly* (d. 1889), author. In re-descending the Avenne Thierry, to the right: *Col. Herbinger* (d. 1886), bust and relief by Etex. A little farther on, *Bartholdi* (d. 1904), the sculptor, with an obelisk of red marble and a bronze angel on the point of taking flight (designed by Bartholdi himself). Then, right, the *Barboux Family* (group by Barrias) and the *Marchais-Lagrave Family* (chapel with bronze relief by E. Létourneau). At the next corner: *Herbette Family*, with a seated female figure and reliefs by Contan, Longepied, and Roty. To the left, *G. Jundt* (d. 1884), the painter, with bust and statne by Bartholdi. At the end of the Av. Lenoir, bust of *Leconte de Lisle* (p. 324), the poet.

We return to the main portion of the cemetery by the Avenue du Nord. On the left, *J. Moulin*, French consul in Saloniki, murdered in 1876, bust by Bogino. On the right, *Th. Olivier* (d. 1853), founder of the Ecole Centrale des Arts et Manufactnres, with a medallion. In the centre of the plot, *Alb. Dumont* (d. 1884), archæologist, stele and bnst, by Thomas.

In the adjoining part of the Avenue de l'Est, to the left, is the monument of *Sainte-Beuve* (d. 1869), the essayist and critic, a marble bnst on a column, by J. de Charmoy (1903). To the right rises a rock with a medallion, marking the grave of *Aug. Dornès*, 'représentant dn peuple', who was killed by the insurgents in Jnne, 1848. To the left, *Boulay*

de la Meurthe, father and son, statesmen (d. 1840 and 1858), the bust of the father by David d'Angers. Then, in the Avenue de l'Est, on the right: *Hipp. Lebas* (d. 1867), architect. At the end of the Avenue de l'Est, to the right: *Mme. Collard-Bigé* (d. 1871), painter, a pretty Renaissance temple by Déstailleur and Doussamy, with a statue by Franceschi. Adjacent: *Duban* (d. 1870), architect, with a medallion; opposite, *Caruelle d'Aligny* (d. 1871), painter, bust by Etex.

Between the avenues, near the office at the entrance, *Comte de Gaspari* (d. 1879), consul in Venezuela, with a bronze stele and bust by C. Cesari; *Perraud* (d. 1876), sculptor, with bust. In the Avenue du Nord, to the left, *Jacques Lisfranc* (d. 1847), surgeon and professor, with a bust and reliefs by Elshoecht. — Near the N.W. corner of the cemetery, *Fr. Huet* (d. 1869), writer, with a medallion. — In the Avenue de l'Ouest, at the end of the Avenue Transversale: *Dumont d'Urville* (d. 1842), the navigator, who was burnt, together with his wife, in a railway-accident (see inscription).

The **Place Denfert-Rochereau** (Pl. G, 17), to the S.E. of the Montparnasse cemetery, used to be called the *Place d'Enfer*, but the name was changed in honour of Colonel Denfert-Rochereau (1823-78), the valiant defender of Belfort. It is adorned with a huge *Lion* in embossed copper, by Bartholdi, a replica of that erected at Belfort ('A la Défense Nationale, 1870 et 71'). The two *Pavilions* belong to the old city 'barrière' (comp. p. 240); their friezes are worthy of notice. In the square beside the pavilion on the left is a statue, by Al. Charpentier, of *Charlet* (1792-1845), the painter, and beside the pavilion on the right are a bronze statue, by Morice, of *F. V. Raspail* (1794-1878), the famous chemist and democrat, and a bronze bust, by Boucher, of *L. Trarieux* (1840-1904), Senator of the Gironde. — Near the beginning of the Rue Froidevaux is a *Métro Station* (Appx., p. 32).

The Place Denfert-Rochereau is the converging-point of the Boulevards Raspail, Arago, and St. Jacques, the Avenues de Montsouris (p. 338) and d'Orléans, and several smaller streets. — The *Boul. Arago*, where there is a bronze statue, by Oliva, of *François Arago* (1786-1853), the astronomer, begins at the Avenue des Gobelins (p. 331), and passes the *Hôpital Broca* (252 beds), the *Prison de la Santé*, and the *Faculté de Théologie Protestante* (transferred from Strassburg). — The *Station de Paris-Denfert*, between the Boul. St. Jacques and the Avenue de Montsouris, is the principal station for the Ligne de Sceaux (p. 408).

In the court of the right-hand pavilion of the Place Denfert-Rochereau is the principal entrance to the **Catacombs** (Pl. G, 17), to which visitors are admitted at intervals (generally the 1st and 3rd Sat. of each month) by the special permission of the Directeur des Travaux, Hôtel de Ville (enclose stamp for reply). Each visitor must carry a torch, which may be bought at the entrance (50 c.), with a guard of cardboard to protect the clothes from the melting wax. Overcoats and thick shoes are desirable. The visit occupies about 1 hr., and the exit is usually made at No. 92 Rue Dareau, near the Avenue de Montsouris (Pl. G, 20). — The Catacombs were formerly subterranean quarries, worked as far back as the Roman period. They extend under a great part of the quarters on the left bank. Several streets in the S. quarters of Paris, situated above these quarries, having begun in 1774 to show symptoms of sinking, steps were taken by government to avert the danger by constructing piers and buttresses where the upper surface was insufficiently supported. About the

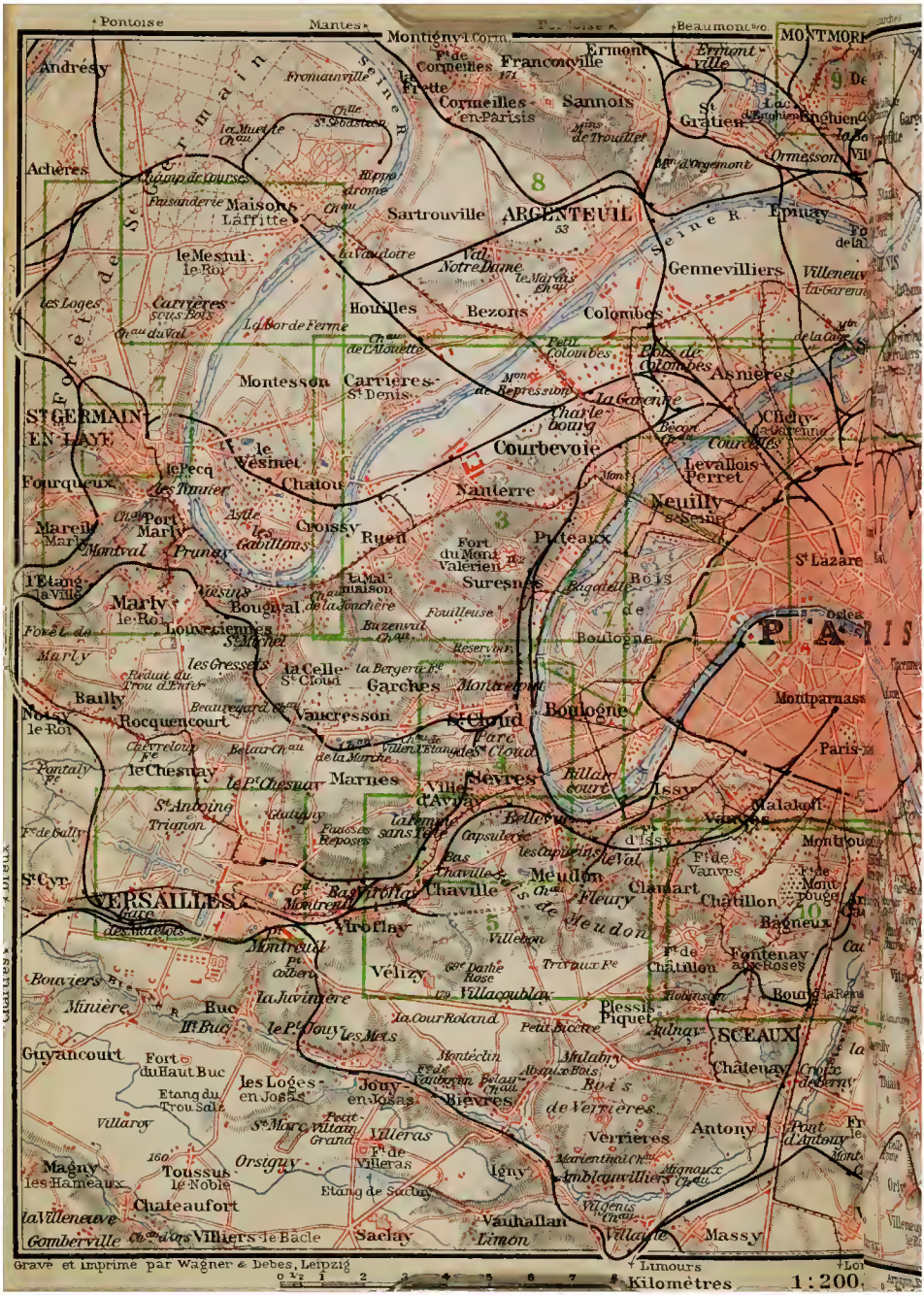
same time the removal thither was ordered of the bodies from the Cemetery of the Innocents, and others which were closed at that period, to these subterranean quarries. The quarries were accordingly converted into a vast charnel-house, and called *Catacombs*. The galleries and different compartments are completely lined with human bones and skulls, representing, it is said, nearly six million bodies.

The Avenue de Montsouris (Pl. G, 17, 20, 21) leads direct to the Parc de Montsouris (see below). A more interesting though slightly longer route follows the *Avenue d'Orléans* to the modern church of *St. Pierre de Montrouge* (Pl. G, 17), whence the Rue d'Alésia leads back to the Av. de Montsouris. At No. 15 in the Av. d'Orléans is the *Hospice Larochefoucauld*, a home of rest for hospital attendants and nurses, founded about 1801. This quarter is called the *Petit-Montrouge*. Grand-Montrouge, see p. 413.

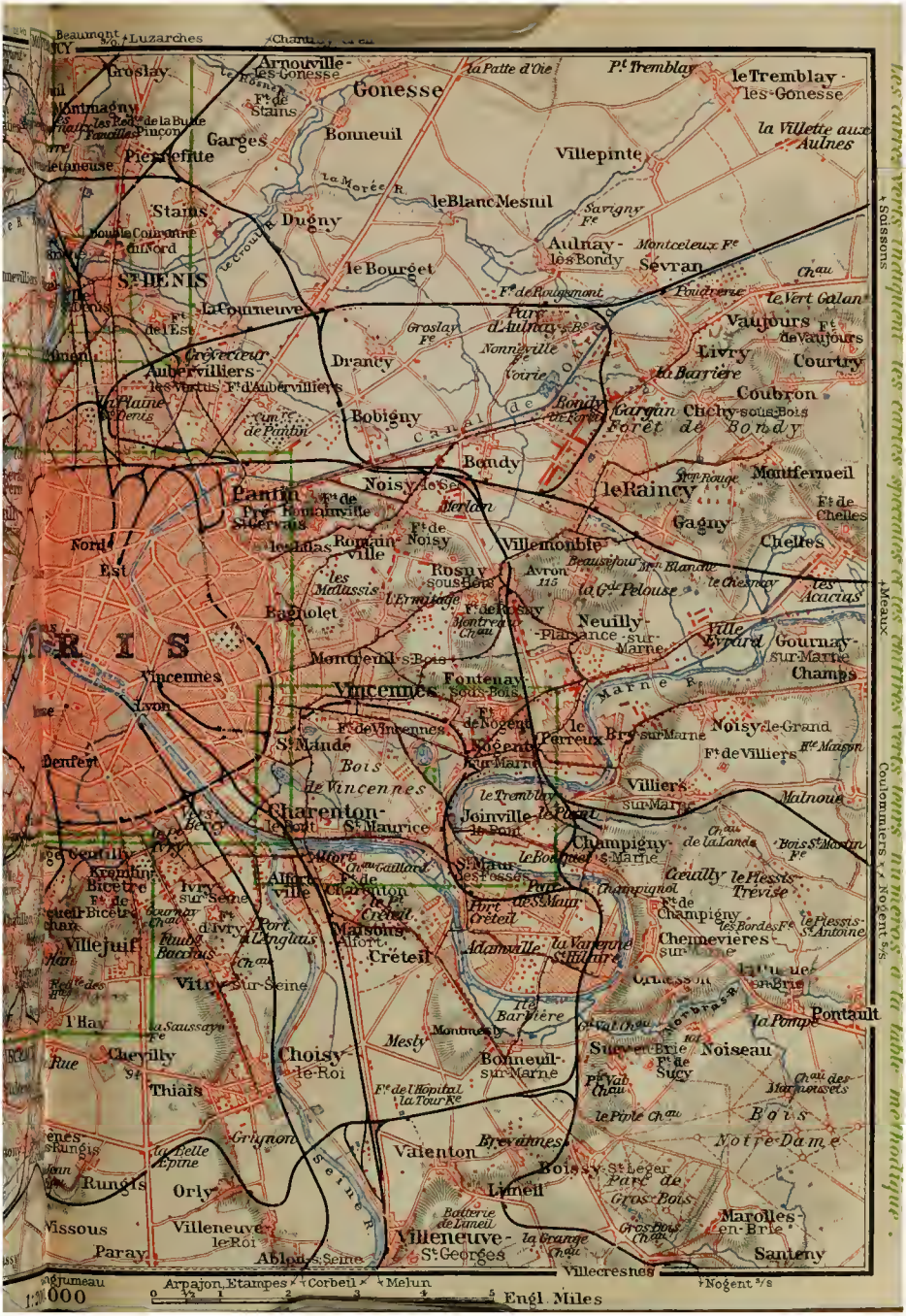
The second street to the right leads from the Avenue d'Orléans to the Place de Montrouge (Pl. G, 17), with the *Mairie of the 14th Arrondissement* (Observatoire). The square is embellished with a marble bust of the Republic, by *Baffier*, and with bronze figures of a Torch Bearer by *Steiner*, a Horse attacked by a tiger by *Fratin*, and an Auvergnat Peasant by *Mombur*.

The **Parc de Montsouris** (Pl. G, 21), completed in 1878, affords an attractive public promenade for the S. side of the town, but is smaller and less picturesque than the Buttes-Chaumont on the N.E. side. It is about 40 acres in area, adjoins the fortifications, and is intersected by the Sceaux and Ceinture lines of railway. The principal entrance is at the corner of the Avenue Reille and the Rue Gazan. Near the entrance from the Av. Montsouris is a bronze figure representing '1789', by *Aug. Paris*. Higher up are the Straw Binder and a Desert Tragedy, bronzes by *Louis Pierre* and *Gardet*. To the left, near the Sceaux railway, is a small *Obelisk* erected to *Colonel Flatters* and his companions, slain by the Touaregs in 1881 while making surveys with a view to the construction of a railway through the Sahara. At the foot of the hill is a lake fed by a small cascade. Above the lake, in front of a pavilion, is a marble group by *Etex* (Shipwrecked); on the bank, Laundress, by *Choppin;* and to the E. of the Observatory, the Staff of Age, a bronze group by *J. Escoula*. On the highest ground stands a reproduction of the *Bardo*, or palace of the Bey of Tunis, a picturesque Moorish edifice, now used as an observatory. The park commands an extensive view of Paris, particularly of the hill of Ste. Geneviève (Panthéon) and the valley of the Bièvre. Beyond the precincts of the city, to the S.E., are the Fort and Hospice de Bicêtre (p. 408). — A military band plays in this park on Sun. in summer (p. 44).

To the W., by the N.W. entrance to the park, lies the Réservoir de la Vanne, the largest in Paris (comp. pp. 251, 341), 7½ acres in area, and capable of holding 8,200,000 cubic feet of water. The supply is drawn from the Vanne, a stream rising in Champagne, 93 M. from Paris. Visitors are admitted to inspect the reservoir; entrance in the Rue de la Tombe-Issoire. — About 250,000,000 fr. (10,000,000*l.*) have been spent since the middle of the 19th cent. on the water-supply of Paris, but the amount available in summer is still inadequate.



Pontoise
Mantes
Montigny-l-Corm.
Beaumont s/o.
MONTMORE
Andrésy
Fromainville
Seine R.
Franconville
Ermont
Ermont-ville
Cormeilles-en-Parisis
Sannois
St Gratien
Enghien
Ormesson
Achères
Champ de Courses
Maisons Laffitte
Sartrouville
ARGENTEUIL
Epinay
le Mesnil le Roi
Val Notre Dame
Gennevilliers
Villeneuve la Garenne
Houilles
Bezons
Colombes
Carrières sous Bois
Montesson
Carrières St Denis
Bois de Colombes
Asnières
St GERMAIN EN LAYE
Charlebourg
Courbevoie
Clichy la Garenne
Levallois Perret
le Vésinet
Chatou
Nanterre
Fourqueux
Neuilly s/Seine
Mareil Marly
Port Marly
Croissy
Rueil
Puteaux
Montval
Prunay
Fort du Mont Valérien
Suresnes
St Lazare
l'Etang la Ville
Marly le Roi
Bougival
Louveciennes
Bois de Boulogne
Forêt de Marly
Buzenval
Reservoir
PARIS
les Gressets
la Celle St Cloud
Garches
Montretout
Bailly
Noisy le Roi
Rocquencourt
Vaucresson
St Cloud
Boulogne
Montparnasse
Paris
le Chesnay
Marnes
Sèvres
Billancourt
Issy
Malakoff
St Antoine
Trianon
Fausses Reposes
Capsulerie
Bellevue
Vanves
Montrouge
St Cyr
VERSAILLES
Chaville
Meudon
Fleury
Clamart
Châtillon
Bagneux
Gare des Matelots
Viroflay
Villebon
Fontenay aux Roses
Bouviers
Vélizy
Trivaux
Minière
Buc
la Juvinière
Villacoublay
Plessis Piquet
Aulnay
SCEAUX
Guyancourt
Fort du Haut Buc
Montéclin
Malabry
Châtenay
Etang du Trou Salé
les Loges en Josas
Jouy en Josas
Bièvres
Bois de Verrières
Villaroy
Villeras
Verrières
Antony
Pont d'Antony
Magny les Hameaux
Toussus le Noble
Orsigny
Igny
Amblainvilliers
Chateaufort
Etang de Saclay
Vauhallan
Villiers le Bâcle
Saclay
Limon
Villaine
Massy
Gomberville
Limours
Kilomètres
1:200
Gravé et imprimé par Wagner & Debes, Leipzig


Beaumont s/o.
Luzarches
Groslay
Arnouville-les-Gonesse
Gonesse
la Patte d'Oie
Pt Tremblay
le Tremblay-les-Gonesse
Montmagny
Garges
Bonneuil
la Villette aux Aulnes
Pierrefitte
Villepinte
Stains
Dugny
le Blanc Mesnil
Aulnay-les Bondy
Montceleux Fe
Sevran
St DENIS
le Bourget
Fe de Rougemont
le Vert Galant
la Courneuve
Vaujours
Fe de Vaujours
Drancy
Livry
Courtry
Aubervilliers
Fe d'Aubervilliers
la Barrière
Coubron
Bobigny
Gargan
Chelles-sous-Bois
Forêt de Bondy
Bondy
Pantin
Noisy-le-Sec
le Raincy
Montfermeil
Gagny
Chelles
Nord
Est
Villemomble
Rosny sous Bois
Avron
la Gde Pelouse
Bagnolet
Neuilly-Plaisance-sur-Marne
Gournay-sur-Marne
Champs
Vincennes
Fontenay sous Bois
Marne R.
Noisy-le-Grand
St Mandé
Nogent sur Marne
le Perreux
Bry sur Marne
Villiers sur Marne
Bois de Vincennes
Charenton-le Pont
St Maurice
Joinville-le Pont
Champigny s/Marne
Malnoue
Alfortville
St Maur des Fossés
Cœuilly
le Plessis Trévise
Ivry sur Seine
Maisons Alfort
Créteil
Champigny
Villejuif
Vitry sur Seine
Adamville
la Varenne St Hilaire
Chennevières sur Marne
Ile Barbière
Pontault
l'Hay
Choisy-le-Roi
Mesly
Bonneuil sur Marne
Noiseau
Cheuilly
Thiais
Fe de l'Hôpital
la Tour Fe
Bois Notre Dame
Grignon
Valenton
Brevannes
Rungis
Orly
Boissy St Léger
Parc de Gros Bois
Limeil
Villeneuve-le Roi
Villeneuve St Georges
Marolles en Brie
Paray
Santeny
Villecresnes
Arpajon
Etampes
Corbeil
Melun
Nogent s/s
Engl. Miles
Soissons
Meaux
Coulommiers
Les carrés verts indiquent les cartes spéciales et les chiffres verts leurs numéros à la table méthodique.

ENVIRONS OF PARIS.†

22. From Paris to St. Cloud and Sèvres. Meudon.

Visitors to these W. suburbs may choose among three lines of *Railway*, the *Steamboat* service (p. 344), and the *Tramway*. The steamboat is preferable in fine weather. — The TRAMWAY (Ligne de Versailles, *TAB*, see p. 349, and Appx., p. 39) follows a somewhat uninteresting route through a busy and populous quarter; cars leave the Quai du Louvre every ½ hr. or oftener (at 5 and 35 min. past the hour), the journey occupying 40-50 min.; fares, inside 50, outside 35 c. The lines to St. Cloud and Sèvres diverge on reaching the Point-du-Jour. — On Sun. and holidays all modes of conveyance are apt to be overcrowded.

BY RAILWAY.

I. Ligne des Moulineaux, 9½ M. from the *Gare St. Lazare* (Pl. B, 18; p. 213; on the left, 'Banlieue'), in 30-40 min., fare 75 or 50 c.; or 7 M. from the *Gare des Invalides* (Pl. R, 14, *II;* p. 302), in 20-25 min., 80 or 65 c. Trains run at least once an hour; some of them are provided with refreshment-bars (see the time-table). — This line is recommended in preference to the Ligne de Versailles (p. 341) because its stations at St. Cloud and Sèvres are more conveniently situated. — Our description of the route begins at the Gare St. Lazare; for passengers from the Gare des Invalides the order is, of course, reversed. No reduction on return-tickets, which may be used for either terminus.

The train passes under the bridge of the Place de l'Europe (p. 213). To the right is the goods-station, on the level of the bridge, to which the trucks are raised by elevators. We pass through a short tunnel. To the left is the Chemin de Fer de Ceinture. The fortifications are then traversed. — 3 M. *Clichy-Levallois. Clichy-la-Garenne*, to the right, has 39.521 inhab. and numerous factories. The church was founded in 1612 by St. Vincent de Paul, once curé of Clichy. *Levallois-Perret*, to the left, adjoining Neuilly, has 58,073 inhab., largely workmen and employees. Vélodrome de la Seine, see p. 46.

TRAMWAYS (Appx., p. 40). From the Madeleine to Clichy and Asnières, *TND*, *TNDa*, *TNDb;* to Levallois (station opposite Asnières; ferry 5 c.) *TNC*.

The train crosses the Seine.

3¾ M. **Asnières** (*Cafés* and *Restaurants* at the bridge and at the station), a village on the left bank of the Seine, with 31,336 inhab., is a favourite resort for boating and other amusements in summer. Behind the church is the *Ecole Ozanam*, occupying the 18th cent. Château d'Asnières, with paintings by *Boucher* and sculptures by *Coustou* (visitors admitted). In the Place du Gymnase is a War Monument (1871) by *A. Maillard*. The *Fontaine Jean-Jacques Rousseau*, in the Place Rousseau, bears a bronze bust of the philo-

† This section may be detached from the rest of the volume by opening the latter sharply before the Map and after the Index and running a sharp penknife down the gauze to which the sheets are fastened.

gopher, by Carrier-Belleuse (1886). The *Jardin Modèle d'Asnières*, irrigated with sewage-water, is accessible for visitors provided with an order from the Directeur de la Voie Publique (Préfecture de la Seine, Paris).

Tramways (Appx., pp. 40, 45). From the Madeleine to Asnières (Place Voltaire) and Gennevilliers (see below), *TND*; to Asnières (Carrefour des Bourguignons), *TNDa*, *TNDb*. From St. Cloud (p. 346) to Pierrefitte (p. 397) viâ Asnières.

The little *Ile de la Recette* or *des Ravageurs*, to the N. of the *Ile de Robinson*, contains the *Dogs' Cemetery* (adm. 50 c.), to the left of the bridge crossed by the tramway from Asnières (see below). The monument of Barry, a St. Bernard dog, stands in the centre; the inscription records that he saved the lives of 40 people, and was killed by the 41st. Quotations from Lamartine, Chamfort, etc., are inscribed; Pascal's runs thus 'Plus je vois les hommes, plus j'aime mon chien'.

The tramway *TND* from Asnières is continued to (1/2 M.) **Gennevilliers** (10,056 inhab.), a village 2 M. from St. Denis (p. 380), 1 1/2 M. from Epinay (p. 386), and 2 M. from Colombes (p. 390). The once barren soil of this peninsula formed by the winding Seine has been transformed since 1868 into flourishing market-gardens by diverting to it part of the liquid brought hither by the great sewers of Paris (p. 196). The rest is carried under the Seine to be utilized for a similar purpose in the district between the river and the forest of St. Germain (p. 379) and at Méry (p. 395). Near Gennevilliers lies the hamlet of *Villeneuve-la-Garenne*. — Steamboats ply from Asnières to Puteaux-Suresnes (upstream) and to St. Denis-Epinay (downstream).

4 1/2 M. *Bécon-les-Bruyères*, with the Château de Bécon. Near it, on the left, is a colony of villas. Branch to La Garenne (p. 371).

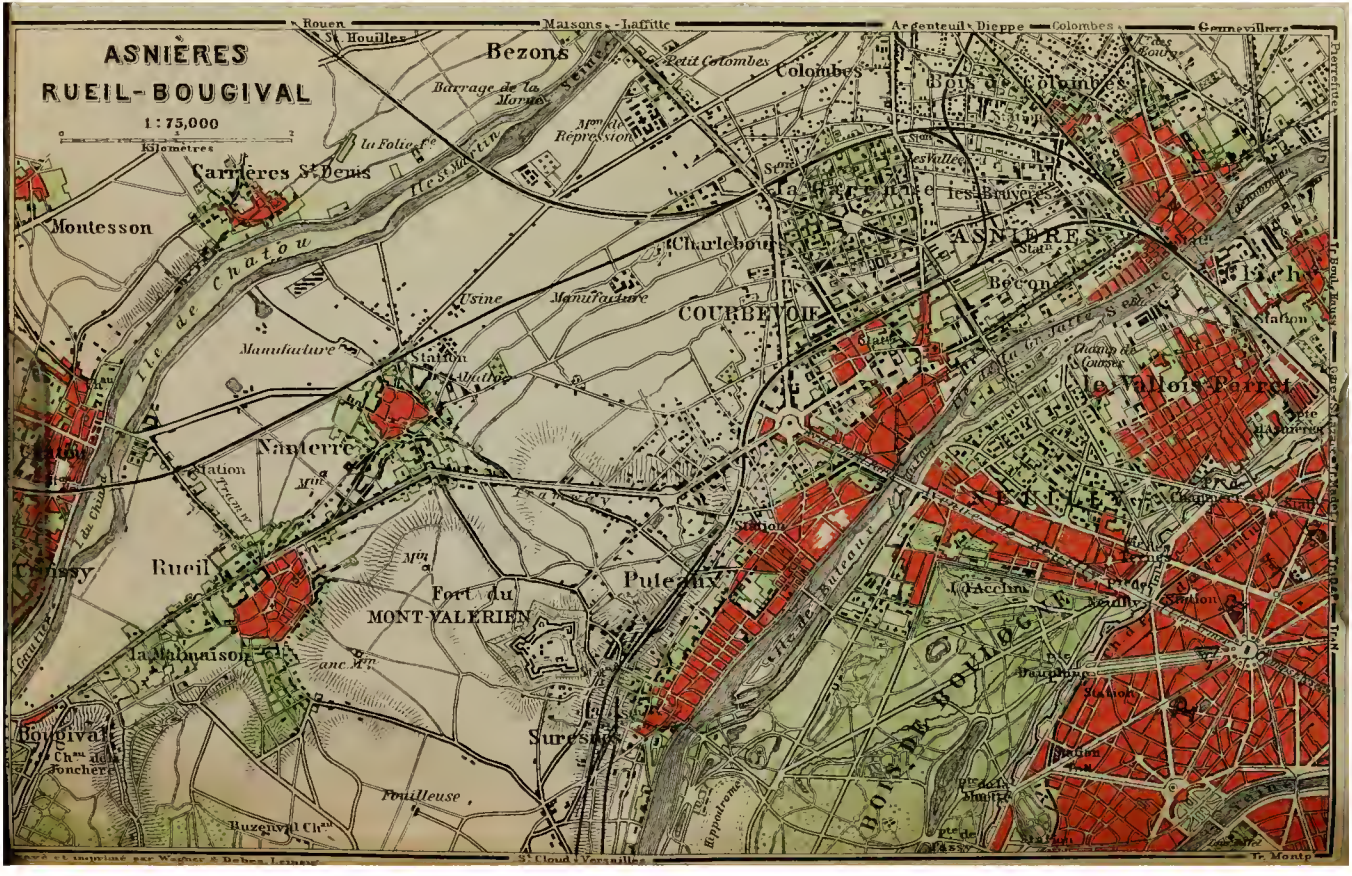
5 M. **Courbevoie**, a town with 25,330 inhab., contains numerous laundries, like other places on the Seine near Paris. The long building to the left of the station is a barrack erected by Louis XV for his Swiss Guards. Two hospitals *(Cayla* and *Lambrechts)* and an orphanage *(Orphelinat des Arts)* are situated here. The church with its rotunda dates from the 18th century. Elegant Hôtel de Ville. Annual fêtes on the first Sun. in May and June. — Beyond the station the line crosses an avenue that forms the direct continuation of the Avenues de la Grande-Armée and de Neuilly (p. 224). The Arc de Triomphe appears, 2 1/2 M. distant. A rondel near the railway is embellished with a bronze group by E. Barrias (1883), commemorating the *Defence of Paris*.

Tramways (Appx., pp. 39, 44, 45). From the Place de l'Etoile to Courbevoie (Suresnes) *TNA*. From the Madeleine to Courbevoie (Pont de Neuilly) *TNAB*; to Courbevoie (Pont de la Jatte) *TNB*. From Porte Maillot to Maisons-Laffitte, or from St. Cloud to Pierrefitte, viâ Courbevoie. See also p. 373.

6 M. **Puteaux**, with 24,341 inhab., chemical and dye-works, artillery works, etc., and a church of the 16th cent., is united by a bridge across the Seine with the Bois de Boulogne and Neuilly. The annual fête is held on the 2nd Sun. in Sept., when a 'rosière' is crowned.

Tramway from the Pont de Puteaux to St. Augustin, *TNAJ* (Appx., p. 40). See also tramways to Courbevoie (see above).

The Ligne des Moulineaux diverges here from the line to Versailles (p. 341). We obtain a comprehensive view of Paris, the


ASNIÈRES
RUEIL-BOUGIVAL
1 : 75,000
Kilomètres
Rouen
Maisons-Laffitte
Argenteuil
Dieppe
Colombes
Gennevilliers
St Houilles
Bezons
Barrage de la Marne
Petit Colombes
Colombes
Bois de Colombes
Mon de Répression
la Folie
Carrières St Denis
Montesson
Ile de Chatou
Charlebourg
ASNIÈRES
Bécon
COURBEVOIE
Usine
Manufacture
Station
Nanterre
Rueil
Puteaux
Fort du MONT-VALERIEN
la Malmaison
Bougival
Chau de la Jonchère
Suresnes
Fouilleuse
Buzenval Chau
le Vallois Perret
Champ de Courses
Neuilly
Bois de Boulogne
Hippodrome
Pierrefitte
St Cloud
Versailles
Tr. Montp

Bois de Boulogne, and the Seine. To the S. are the woods of Meudon and Clamart. The line descends towards the Seine, traversing a short tunnel.

7½ M. *Suresnes* (see p. 347). To the right rises Mont Valérien (p. 348). The station is ¼ hr. distant from the line to Versailles.

9½ M. **Pont-de-St-Cloud,** the principal approach to the town of St. Cloud for travellers coming from Paris (see below).

The line passes through a tunnel and a cutting, passes Boulogne (p. 346; to the left), and skirts the park of St. Cloud (on the right), in which the cascade is visible. — 10 M. **Pont-de-Sèvres,** station in a cutting near the porcelain-factory (p. 345). — The station of *Bellevue-Funiculaire* lies at the foot of a small cable-railway to Bellevue (p. 344). — 11 M. *Bas-Meudon* (p. 343).

12 M. *Les Moulineaux*, a dependency of Issy (p. 342), on the left bank opposite Billancourt. — To the right are Issy and the line to Versailles viâ Viroflay. We now pass under the Chemin de Fer de Ceinture, enter Paris, and stop at the stations of *Javel* (at the Pont d'Auteuil; p. 235), *Pont Mirabeau* (p. 235), *Pont de Grenelle* (p. 234), *Avenue de la Bourdonnais* (station for the Champ-de-Mars, p. 312), and *Pont de l'Alma* (p. 225). Then, beyond a deep cutting, we reach the *Gare des Invalides* (p. 302). These last stations are also on the line from the Gare des Invalides to Versailles (see p. 348).

II. Ligne deVersailles (Rive Droite) from the *Gare St. Lazare* (Pl. B, 18; p. 213). Booking-office and fares as for the Ligne des Moulineaux, see p. 339. Trains every hour or oftener.

To (6 M.) *Puteaux*, see pp. 339, 340. — 7½ M. *Suresnes* (see above & p. 347); the station is in the upper part of the village, nearer Mont Valérien.

9½ M. **St. Cloud-Montretout.** The station is situated above the town, which is reached by steep streets, near the new quarter of *Montretout* (on the right, p. 346), the name of which recalls the last great sortie made by the Parisian troops on Jan. 19th, 1871.

At the end of Montretout nearest to Suresnes, to the left of the Boulevard de Versailles, is the huge *Réservoir de Montretout*, or *de l'Avre*, constructed in 1893, with two basins, each capable of holding 3,280,000 cubic ft.; the water is brought from the Avre and other affluents of the Eure by an aqueduct 63 M. in length. — The *St. Cloud Racecourse* (p. 45) is situated at some little distance in the rear. On race-days special trains stop at a platform ¼ M. from the entrance. A little farther on, about 1 M. from the Pont de Suresnes, is the station of *Val d'Or-St-Cloud* (p. 348; see Appx., p. 44).

Beyond St. Cloud we thread a short tunnel, and pass on the right a branch-line to Marly-le-Roi and St. Germain (p. 373). Then a longer tunnel.

10½ M. **Sèvres-Ville-d'Avray** (*Restaurant de la Chaumière*, by the ponds, p. 342), near the charmingly-situated village of Ville d'Avray, is 20-25 min. from the porcelain-factory. To the E. of the station is the *Villa des Jardies*, once occupied by Balzac (d. 1850) and later by Gambetta, who died there on Dec. 31st, 1882. His bedroom

is shown. A *Monument*, by Bartholdi, with a statue of Gambetta and figures of Alsace and Lorraine, rises behind the villa, and contains the heart of Gambetta. The *Church*, on the left of the road from Sèvres (see the Map, p. 346), contains models of statues by Pradier, Rude, and Duret; a St. Jerome and several small pictures by Corot; an Ecce Homo by Aug. Hesse, etc. In the middle of the village stands a *Château*, dating from the end of the 18th century. Near the end of the Rue de Versailles, to the left, are the picturesque *Ponds* and a *Monument to Corot* (1796-1875), in whose paintings they figure so often. Close by is his father's country-house, in which the artist usually spent the summer.

Extension of the line to *Versailles*, see p. 348.

III. Ligne de Versailles (Rive Gauche). Trains every hour from the *Gare Montparnasse* (Pl. G, 16; p. 335; on the right, 'Banlieue'), to *Meudon*, in 20 min. (60 or 40 c.); to Sèvres, in 25-30 min. (75 or 50 c.). Passengers alight at *Bellevue* (same fares), the nearest station to the porcelain-factory. No reduction on return-tickets.

This line crosses and corresponds with the Chemin de Fer de Ceinture at the (1¼ M.) *Ouest-Ceinture* station (see Appx., p. 45). — 2 M. *Vanves-Malakoff*, between Vanves, to the right (see below), and Malakoff (p. 408). On the left and right of the line rise the forts of Vanves and Issy.

3 M. **Clamart-sous-Meudon.** The station is ½ M. to the N. of the village, to which an electric tramway plies (10 c.). At the W. end of the village, on the left, near the church and the wood, s the *Hospice Ferrari*, for about 100 old men, built by the Duchesse de Galliéra (p. 226), and endowed by her with a sum of 8000*l*. A monument in the Place Marquis commemorates the founders of the *Hospice Schneider*. Pretty walk to the *Bois de Clamart*, to the E. of the Bois de Meudon.

Clamart is connected with Paris also by a TRAMWAY (*TS2*; Appx., p. 41), starting in the Place St. Germain-des-Prés (p. 294); the journey occupies 1 hr. 8 min., fare 45 or 25 c. This tramway passes **Issy-Les-Moulineaux** (16,639 inhab.), served also by the steamboat-stations Point du Jour and Pont de Billancourt (Appx., p. 48). In the Rue Ernest-Renan at Issy is the new building of the **Manufacture des Tabacs**, transferred hither from the Quai d'Orsay in 1904. This establishment employs about 1200 people, of whom 1000 are women, and produces about 2200 tons of tobacco yearly. Visitors are admitted on Thurs. (public holidays excepted), on applying shortly before 2 o'clock.

The *Champ de Manœuvres d'Issy* (Pl. G, 5), for the garrison of Paris, lies towards the Seine (p. 344; adm. prohibited). The tramway then skirts the *Lycée Michelet* (Pl. G, 9), in a château of the Condés built in 1698, and traverses the village of *Vanves* (10,915 inhab.).

Tramways (see above, and Appx., pp. 41, 43). From St. Philippe-du-Roule to Vanves, *TS5*. From Porte d'Orléans to Porte de St. Cloud, viâ Issy and Vanves.

The line skirts the hills above the Seine. Fine view, to the right, of Paris and the river a little before Meudon and at Bellevue. The train crosses the river by a viaduct 120 ft. high, above the line from Paris to Versailles viâ Viroflay (p. 349). Above, on the left, is the Orphelinat de Fleury (p. 343).

4½ M. **Meudon-Val-Fleury.**— The STATION lies to the N.E. of the terrace. It may be reached also by the Ligne des Moulineaux (p. 339) or by steamboat as far as the station of *Bellevue-Funiculaire*, whence a cable-tramway (10 c.; Sun., np, 20 c.) ascends to within 1 M. (to the N.) of the terrace.

CAFÉS-RESTAURANTS: at Meudon, in the Avenue de Meudon or du Château and at the upper station. In the wood: at the *Ermitage de Villebon*, 1½ M. from the terrace, on the S.W., and at the *Capsulerie* (p. 344). Meudon is famed for its *fritures* and *matelottes* of fish, the former being prepared like whitebait, the latter served with a brown sauce.

Meudon, a small town with 9702 inhab., consists of Mendon proper, on the slope of the hill which is crowned by the châtean; of a new qnarter near the station of Meudon, with numerous prettily situated villas; of *Bas-Meudon*, on the bank of the Seine (steamboat-station), with several manufactories, glass-works, etc.; of *Le Val*, to the E., a little higher up; and of *Fleury*, with its large orphanage founded by the Duchess of Galliéra in 1885, on the slope of the Bois de Clamart (see p. 342). Rodin, the sculptor, has his studio here.

The seigniory of Meudon is of venerable origin. In 1552 it came into possession of Card. de Lorraine, who built himself a splendid château (designed by Ph. Delorme). In 1695 the property passed into the hands of Louis XIV, when it became the residence of the Dauphin, who embellished it, and also built a smaller château in the neighbourhood, which he had designed for him by J. H. Mansart. The Dauphin died at Meudon in 1711, as did a later dauphin (the eldest son of Louis XVI) in 1789. The château of Delorme was demolished in 1803. The second château, afterwards occupied by the Empress Marie Louise, the King of Rome (1812), and lastly Prince Napoleon, son of the former king of Westphalia (d. 1860), was set on fire by a shell during the bombardment of Paris in 1871. From the battery which the Germans mounted on the terrace they could throw shells into the fort of Issy and on to the city-ramparts.

The Terrace and the Bois are the chief attractions of Meudon. At the intersection of the Avenue Jacqueminot, which leads from the station, and the Rue de la République, which traverses old Meudon, is a modern *Monument of Rabelais* (1483-1553), who after his many wanderings was appointed by Card. du Bellay, in the last year of his life, curé of Meudon; the bust, in bronze, is by Truphème. The Avenne Jacqneminot ends at the *Avenue de Meudon* (or *du Château*), bordered by four rows of lime-trees, which begins at Bellevue (p. 344), beyond the railway on the left bank, about ½ M. from the terrace. At the beginning of the latter is a *Monument du Centenaire*, a symbolical bronze bust by G. Courbet (1889).

The *TERRACE of Meudon, supported by huge walls, commands a beautiful view of Paris, similar to that obtained from the top of the park at St. Cloud (p. 347). The *Château*, at the end of the terrace on the right, was restored after 1871 and fitted up as an *Observatory*. The public are not admitted.

The BOIS DE MEUDON lies on the heights to the W. of the terrace, and extends as far as the valley of Sèvres, Chaville, and Viroflay, and along the heights beyond the dale of Meudon, this latter part being also named the *Bois de Clamart* (comp. p. 342). The wood is

intersected by pleasant paths (finger-posts). — From the terrace the wood is reached by ascending an iron staircase against the wall on the S. and then traversing the *Park*, the rest of which is not open to the public. From the lower end of the Avenue de Meudon we ascend by the Pavé des Gardes and join the routes from Sèvres at the *Capsulerie*. The old *Etang* (pond) *des Fonceaux* and the *Etangs de Villebon* and *de Triveaux* are very picturesquely situated. The *Parc de Chalais*, to the S. of Meudon, encloses the *School of Military Aerostatics*.

5½ M. **Bellevue** (*Pavillon de Bellevue*, near the cable-railway, a first-class hotel; *Hôtel-Restaurant de la Tête-Noire*, near the terrace), which has numerous villas, owes its origin to a château of Mme. de Pompadour (1750). The best point of view is at the N.E. end of the *Avenue Mélanie* (see the annexed map). Farther to the S.E., near the railway-station and the Bellevue-Funiculaire cable-railway (p. 343), is a tasteful bronze fountain with a Bacchante, by C. Theunissen.

The Rue de Bellevue, which crosses the last-named avenue before it changes its name to Avenue de Bellevue, ends at the (1 M.) main street of Sèvres, ¼ M. from the bridge (see below).

6 M. **Sèvres** (see below). The station lies above the town to the S. Descending the Grande-Rue and then turning to the right as we approach the Seine, we reach the entrance to the porcelain manufactory.

Continuation of the line to *Versailles*, see p. 349.

By Steamboat.

Steamers (see Appx., p. 48) start from above the Pont-Royal (Pl. R, 17) every ¼ hr. in summer, but less frequently at other seasons. The journey takes 1 hr. with and 1¼ hr. against the stream; fare 20 c., on Sun. and holidays 40 c.; from Suresnes to St. Cloud (2 M.) on Sun., 25 c. The hour at which the last steamer starts is posted at the piers.

Stations within Paris, see the Appendix, p. 48 (also the large Plan in the Appx.). — At the lower end of the *Allée des Cygnes* is Bartholdi's statue of *Liberty enlightening the World* (p. 234). Farther on the *Pont d'Auteuil* with its viaduct forms an imposing feature. A fine view is afforded shortly of the hills of Meudon and the dome of its observatory, of the Orphanage of Fleury (p. 343), St. Cloud with its handsome campanile, and Mont Valérien (p. 348). To the left is the Champ de Manœuvres d'Issy (p. 342). We pass the *Ile St. Germain*, with its military stores. *Les Peupliers* and *Billancourt*, to the right, adjoining Boulogne (p. 346). To the left, *Les Moulineaux*, with Issy (p. 342). The steamer steers between the Ile St. Germain and the *Ile Séguin*, on which is a pigeon-shooting ground. — *Bas-Meudon* (pier); ascent to Meudon, see p. 343. — *Bellevue-Funiculaire*, where visitors to Meudon disembark and ascend by the cable-tramway to Bellevue (10 c., Sun. 20 c.).

Sèvres. — The steamboat-pier lies above the bridge, where the *Louvre-Sèvres-Versailles* tramway stops (pp. 339, 349). — Just below the bridge is the station of the *Ligne des Moulineaux* (p. 341). — Other railway-stations, see p. 341 and above.

BOIS DE MEUDON
Echelle 1:50,000
0 ½ 1 Kilomètre
Voir aussi la carte de St Cloud & Sèvres
Marnes
St Cloud
Paris
Sèvres
Billancourt
Paris
Issy
Fort d'Issy
Paris
Station
Paris
Châtillon
Sceaux
Versailles
Route de Versailles
Jouy Bièvres
Villacoublay
Bièvres
Bois de Verrières
Robinson
Ville d'Avray
Bellevue
Bas Meudon
Ile St Germain
Ile Séguin
Bois de Fausses Reposes
Bas Chav.
Chaville
Bas Viroflay
Haut Chav.
Viroflay
Bois du Pont
Colbert
Vélizy
Meudon
le Val
Fleury
Orphelinat
Parc de Meudon
Parc de Chalais
Clamart
Porte de Verrières
Pte de Trivaux
Plessis-Piquet
Chemin de la Porte de Châtillon
Ancien Chemin de Versailles à Sceaux
Gravé et imprimé par
Wagner & Debes Leipzig

Cafés-Restaurants (all unpretending). *Café-Restaurant du Nord*, Place du Parc 9, near the porcelain-factory (déj. 2½, D. 3 fr.; also à la carte); *Café de la Terrasse*, Grande-Rue 27, at the Avenue de Bellevue, facing an entrance to the park of St. Cloud (déj. 2½, D. 3 fr.); *Estaminet Parisien*, Grande-Rue 61, opposite the Hôtel de Ville. — *Temperance Restaurant*, Grande-Rue 6.

Porcelain Manufactory (see below). The *Collections* are open to the public daily (12 to 4 or 5), except Jan. 1st and July 14th. 'Guide du Visiteur', 1 fr.; detailed catalogue by E. Garnier (1897), 6 fr. — The *Workshops* are open to visitors on Mon., Thurs., & Sat. (12 to 4 or 5), by tickets obtained on written application (stamp for reply) to the Secrétariat des Beaux-Arts, Rue de Valois 3 (Palais-Royal), Paris, or to the manager at the factory; but those without tickets are generally able to join a party (fee).

Sèvres, one of the oldest towns in the vicinity of Paris, with 8216 inhab., is situated on the left bank of the Seine and on the road to Versailles. The *Hôtel de Ville*, about ½ M. from the bridge, in the Grande-Rue on the right, is an old palace of the dukes of Brancas, with carved wood-work, paintings, and sculptures, restored since 1892. The celebrated —

*Porcelain Manufactory was founded in 1738 at Vincennes by the brothers Dubois, assisted by a royal subsidy. Transferred to Sèvres in 1756, it has been the property of government since 1759, and now (since 1876) occupies a building in the park of St. Cloud, near the bridge. Adm., see above.

The produce of the factory was at first confined to soft porcelain, and these early specimens ('Porcelaine de France', or 'Vieux-Sèvres') were highly prized. In 1710, however, the hard porcelain of Dresden began to oust it from the public favour, but the timely discovery of a deposit of kaolin near Limoges soon enabled the Frenchmen to compete on even terms. In 1769 the chemist Macquer submitted to the Académie des Sciences the first successful specimens of hard porcelain produced at Sèvres. Louis XV, the Marquise de Pompadour, and the Comtesse Dubarry took the keenest interest in the new departure, and certain shades of colour were named in their honour ('bleu de roy', 'rose Pompadour', and 'rose Dubarry'). Under Louis XVI and Napoleon I. the fashion reverted to the more classic forms. Within recent times improved methods of manufacture have given a new impetus to the industry.

The pediment of the principal building, in front of which is a bronze statue of *Bernard Palissy* (1510-89), after E. Barrias, is adorned with a large mosaic. The four rooms on the groundfloor, to the right, contain an **Exhibition of Modern Products*, some of which are for sale (prices marked), while on the first floor is the *Musée Céramique*, founded in 1805 by A. Brongniart (d. 1847), and added to by Rocrieux (d. 1872). Guide to the musée, by G. Papillon, the curator, 1 fr. (1904).

We ascend the staircase, on which are two bronze figures, representing 'Porcelain', by *E. Guillaume*, and 'Sculpture', by *J. B. Germain*, and enter the Salon d'Honneur containing several of the largest and most remarkable vases made at Sèvres (including the *Vase Neptune*, 10 ft. high) and four pieces of Gobelins tapestry relating to the processes of manufacture. Five glass-cases contain specimens illustrating the history of the manufacture at Sèvres. The collection is arranged in the two galleries at the sides, beginning on the right. The exhibits bear explanatory labels. — Gallery on the Right. Right side: Antique, mediæval, and modern pottery from various countries. Room at the end: Porcelain stoves, one

a model of the Bastille, presented to the Conventional Assembly. A central case contains recent acquisitions. In a case by the window are porcelain, translucent enamels, glass, fayence, and earthenware of diverse origin. Left side, as we return: enamelled fayence, etc. — GALLERY ON THE LEFT. Right side and end-cabinets: enamelled fayence, hard Chinese porcelain, earthenware and porcelain from Japan, lacquered terracotta; modern tomb in fayence from Bombay. A small room to the right contains some very fine French and foreign china. 1st Cabinet on the left: Glass and enamels on copper. 2nd Cab. Porcelain from Saxony, Berlin, etc. Left side. 1st-3rd Bays. Sèvres porcelain of the 18th ('Vieux-Sèvres') and 19th cent.; Sèvres enamels (1845-75). 4th and 5th Bays: Painted china from Sèvres (the plain pieces are models). 6th Bay: Experimental pieces by various processes. 7th Bay: Models in terracotta for works in 'biscuit' china (1750-1800). 8th Bay: Painted plates (1846). 9th Bay: Terracotta models for reproduction in 'biscuit'; jardinière designed by J. Chéret (1882). — Central cases: Swiss, Saxon, Russian, and Dutch porcelain (18-19th cent.); French and foreign porcelain (17-19th cent.).

A corridor on the ground-floor leads to the WORKSHOPS. A few rooms only are shown (fee), and visitors are not allowed to see much of the process of manufacture.

The steamer now passes under the bridge and, crossing to the right bank, stops at —

Boulogne, a town with 44,416 inhab., which possesses a handsome church of the 14th and 15th cent., restored in 1863 and provided with a spire. Farther on, to the right of the main street, the *Salle des Fêtes*, and a statue of *Bernard Palissy*, in bronze, by E. Barrias (comp. p. 345). To the right, beyond the attractive mansions on the quay, we have a fine view of St. Cloud and Mont Valérien (p. 348).

TRAMWAYS (Appx., pp. 38, 43, 39). From Boulogne to Auteuil and the Madeleine, *TO*; from Boulogne to Les Moulineaux, *TR*. Tramways Ouest and de la Rive Gauche. See also p. 349 (*TAB*).

St. Cloud. — The *Steamboat Pier* is near the bridge. — The terminus of the *Tramway* from the Louvre to St. Cloud (pp. 339, 349) is in the Place d'Armes, near the bridge. — The station of the *Ligne des Moulineaux* (p. 341) lies on the N. — Stat. on the Ligne de Versailles, see p. 341.

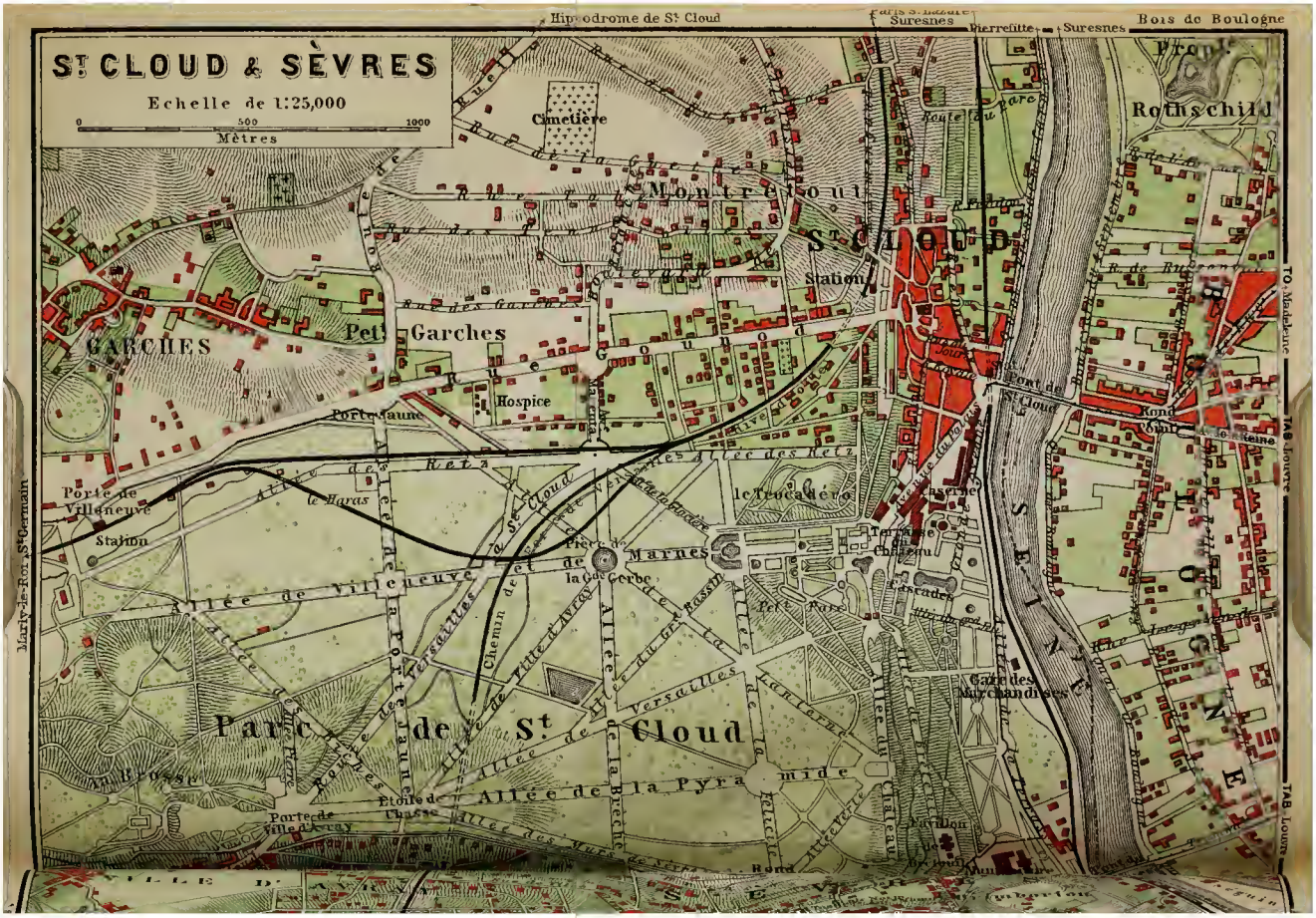
Hotels. HÔTEL DE LA TÊTE-NOIRE (déj. 4, D. 5 fr.), PAVILLON DU CHÂTEAU (déj. 3, D. 3½ fr.), both in the Place d'Armes. — **Cafés-Restaurants.** *Pavillon Bleu*, Place d'Armes (first-class); *du Palais*, Avenue du Palais (unpretending; à la carte). — *Gaufres*, a kind of light pastry, are sold in the bakers' shops near the park (p. 347).

A TRAMWAY MÉCANIQUE runs from St. Cloud to Pierrefitte (p. 397; 12½ M.), see Appx., p. 45.

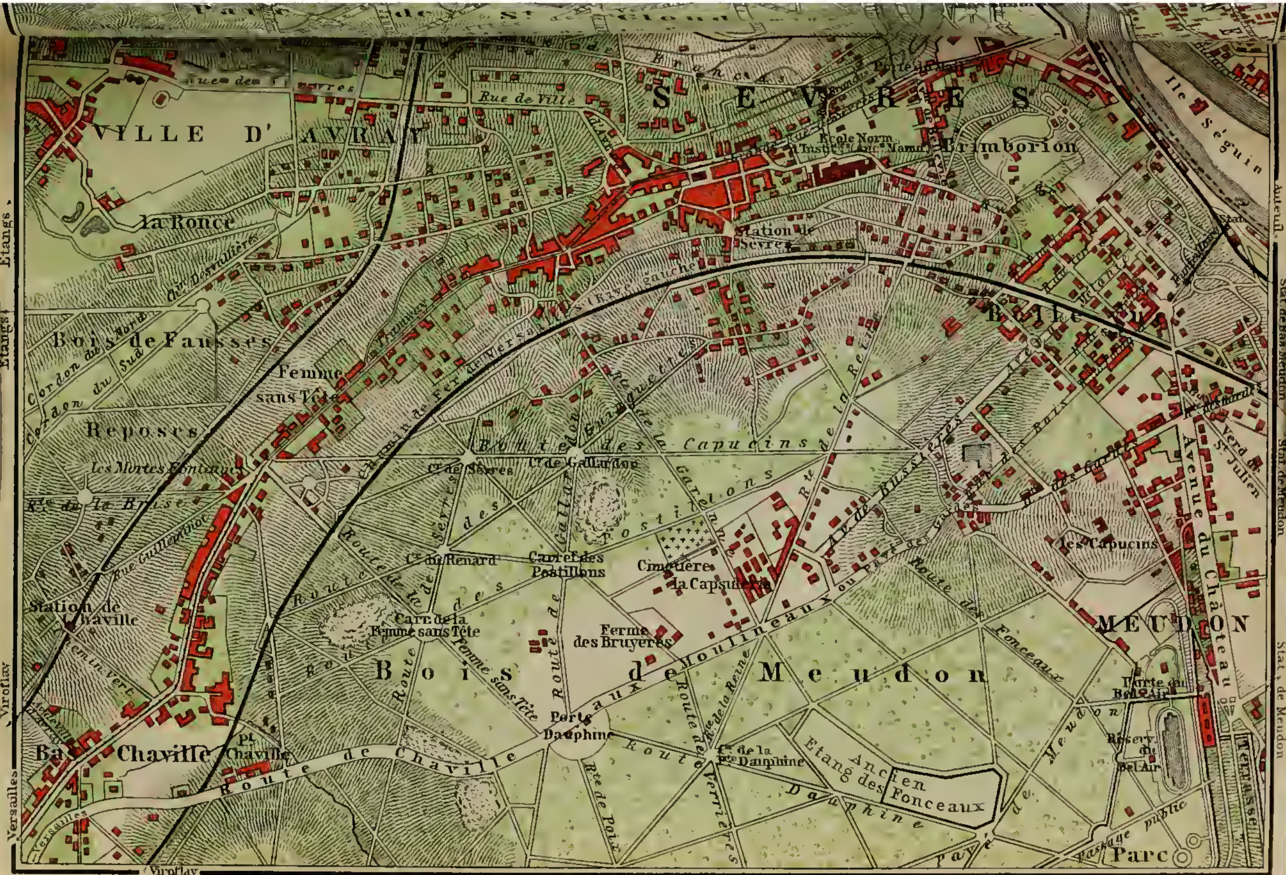
The GRANDES EAUX (*i.e.* all the fountains together) play twice a month from May to Aug. on those Sundays when there are no Grandes Eaux at Versailles (p. 348), and every Sun. in Sept. during the Fête des Mirlitons (see p. 347). — *Military Band* in the Park (p. 347) on Sun. and Thurs. in summer, 3-4 or 3.30-4.30. The only carriage-entrances to the park are in the Avenue du Palais; tickets (1 fr. for each vehicle) must be obtained at the tobacconist's to the right of the lower entrance.

St. Cloud, a small town (7195 inhab.), rises in an amphitheatre on the left bank of the Seine; the modern quarter of Montretout (p. 341) is situated on the height above. It owes its name to a monastery founded here by St. Clodoald (522-560), grandson of Clovis, and its importance to its château, destroyed in the war of 1870.

The *Palace* was erected in 1572 by a wealthy citizen. In 1658 it was purchased and rebuilt by Louis XIV from the designs of J. H. Man-



St CLOUD & SÈVRES
Echelle de 1:25,000
0
500
1000
Mètres
Hippodrome de St Cloud
Paris St Lazare
Suresnes
Pierrefitte
Suresnes
Bois de Boulogne
Cimetière
Montretout
St CLOUD
Station
Rothschild
Pont de St Cloud
Rond Point
Garches
Pet Garches
Hospice
Porte Jaune
Porte de Villeneuve
Station
le Haras
Allée des Retz
Allée de Villeneuve
Allée de Versailles
Allée de la Porte Jaune
Allée de la Brèche
Allée de la Pyramide
Allée des Murs de Sèvres
Allée de la Lanterne
Allée du Château
Allée de la Feluche
Allée de la Grande Bassin
Allée de la Ville d'Avray
Allée de la Grande Gerbe
Pièce de la Gde Gerbe
Marnes
le Trocadéro
Caserne
Terrasse du Château
Cascades
Pet Parc
Gare des Marchandises
Parc de St Cloud
Étoile de Chasse
Porte de Ville d'Avray
Rond
Pavillon de Breteuil
Mont Valérien
Marly-le-Roi, St Germain
TO Madeleine
TAB Louvre
TAB Louvre



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Voir la carte spéciale du Bois de Meudon.

sart and A. Lepautre. The Council of Five Hundred held their meetings there, when on 9th Nov., 1799, Bonaparte dispersed the assembly, and three days later caused himself to be proclaimed First Consul. Napoleon, when emperor, frequently stayed at St. Cloud. In 1815 the second capitulation of Paris was signed at the château, and in 1830 Charles X issued thence the famous proclamations abolishing the freedom of the press, dissolving the Chambers, and altering the law of elections, which caused the revolution of July. St. Cloud afterwards became the principal summer-residence of Napoleon III.

From the *Place d'Armes* (tramway stat., p. 339), at the bridge, the Rue Dailly and then the Rue Vauguyon (to the left) lead to the *Hôtel de Ville* and the *Church*. The latter, a modern Gothic edifice with a tall spire, has frescoes in the choir by J. Duval-le-Camus (Life of St. Clodoald). The Gothic arch on the house opposite the church-porch is a relic of the ancient church. In front of the church is a *Bust of Gounod* (p. 222), by Carpeaux (1907). — The *Grande Avenue* and the *Avenue du Palais* to the left of the Place d'Armes lead to the park and terrace. Foot-passengers follow the former (the lower one).

The *Park of St. Cloud, 970 acres in area, is but little frequented during the week. In the lower part is the *Grande Cascade*, designed by A. Lepautre and J. H. Mansart, and adorned with statues of the Seine and the Marne. The '*Jet Géant*', or great jet, to the left of the cascades, rises to the height of 138 ft. The festival of St. Cloud *(Fête des Mirlitons)*, held in the upper part of the park, lasts for five weeks in September and October. Another annual fête takes place in the spring (first three Sun. in May).

The path ascending on the right of the cascade leads to the *Terrace* of the former palace, the ruins of which were cleared away in 1893, and the *Trocadéro*, or old private garden, with the old *Pavillon du Prince-Impérial* (café). — The Allée du Château, to the S. of the terrace, leads in 5 min. to a platform commanding a beautiful *View. The platform is still known as the 'Lanterne de Diogène', from a belvedere-tower, which was destroyed in 1871 but is shortly to be rebuilt. (On the right, the *Chalet de la Lanterne*, with rfmts. and 'gaufres'.) The Seine, with the Pont de St. Cloud on the left, lies below; fringing its bank is the small town of Boulogne, beyond which is the Bois de Boulogne; farther on are the Arc de Triomphe and, in the background, Montmartre with the church of the Sacré-Cœur; the Trocadéro and the towers of St. Vincent-de-Paul rise high above the ocean of houses, while more to the right are seen the Eiffel Tower, the Giant Wheel, the gilded dome of the Invalides, St. Sulpice, the Panthéon, the Val-de-Grâce, and, farther still to the right, the Viaduct of Auteuil. — From the S. end of the Avenue du Château we may descend by the path on the left to the main road of Sèvres, passing the *Pavillon de Breteuil*, seat of the 'Commission Internationale du Mètre' (no adm.).

The broad *Allée de la Pyramide*, in the centre of the 'Lanterne', leads in 1/4 hr. to *Ville-d'Avray*, on the Ligne de Versailles (Rive Droite), see p. 348.

The boat goes on to **Suresnes** (*Hôt. de Suresnes; Moireau; du*

Chalet; Cafés-Restaurants at the bridge), a place with 11,225 inhab., on the left bank of the Seine, at the base of *Mont Valérien* (530 ft.), which ever since 1830 has been strongly fortified. The Ligne de Versailles (Rive Droite) and the Ligne des Moulineaux (p. 339) both have stations here, 3/4 M. apart; between them is the *Mairie* (1889).

Suresnes is also a station on the tramway between *Neuilly* (Porte Maillot, p. 223) and *Val-d'Or-St-Cloud* (p. 341), to the N. of Montretout (see Appx., p. 44).

Below the lock at Suresnes is the pier of the *Bateaux-Omnibus Suburbains*, which descend the river as far as Epinay (p. 394), passing Asnières (p. 339) and St. Denis (p. 389). Tramway from St. Cloud to Pierrefitte, connecting at Courbevoie with that to the Place de l'Etoile, see p. 346.

23. From Paris to Versailles.

The *Palais* or *Château de Versailles* is open daily except Mon. and certain holidays (see p. 94) in summer (April-Oct.) from 11 to 5, and in winter from 11 to 4. The *Gardens* are open all day from 10 a.m., but certain shrubberies are closed between Oct. and May. A bell rings at dusk, 1/4 hr. before the closing of the gates. The *Grandes Eaux du Parc* (p. 366) play from 4.30 to 5.45 p.m. on the first Sun. in each month from May to October inclusive, also on the Sun. after June 24th (Fête Hoche), on July 14th (Fête Nationale), and on Aug. 25th (Festival of St. Louis). The annual Fête de Nuit is celebrated at the Bassin de Neptune at 9 p.m. on the Sun. after July 14th. The *Grandes Eaux de Trianon* (p. 369) play from 4 to 5 p.m. on the third Sun. in each month from May to September. The dates are advertised beforehand. (On these occasions trains run nearly every 5 min. towards mid-day in fine weather.) — Those who can pay only one visit to Versailles should start early and visit the gardens before the opening of the palace. The *Trianons* (p. 369) may be seen up to 6 p.m. in summer.

By Railway.

By the Ligne des Invalides-Versailles. — From the *Gare des Invalides* (Pl. R, 14, *II*; p. 302), trains run from 5 a.m. to 12.30 a.m., returning up to 11.30 p.m. This is an electric railway, and the carriages (refreshment-bars) are heated in winter. Attractive journey of 1/2 hr. Fares 1 fr. 35 or 90 c.; return-ticket 2 fr. 70, 1 fr. 80 c. Views of the Seine on the right.

To *Javel*, see pp. 339-341. — 4 1/2 M. *Issy*, with its military exercise-ground, which we cross by a large viaduct. — 5 1/2 M. *Meudon-Val-Fleury* (p. 343). The train passes under the park and forest of Meudon through a tunnel 2 M. in length. — 8 1/2 M. *Chaville-Vélizy* (see below). — 10 M. *Viroflay* (p. 349). — 11 M. *Versailles;* the station (on the left bank, see Plan) is 1/2 M. from the Palace (by the Avenue de Sceaux, on the left, and the Place d'Armes).

By the Ligne de la Rive Droite, 14 1/2 M., in 35-50 min.; fares 1 fr. 50, 1 fr. 15 c. (no reduction on return-tickets, which are available on the day of issue only). The trains start from the *Gare St. Lazare* (booking-office and waiting-rooms to the left) every hour or oftener. Extra trains on Sundays and holidays. — Some trains go to and from the *Gare des Chantiers* (p. 349), without passing the station of the right bank; fares by these, 1 fr. 80, 1 fr. 20 c. — Views on the left.

To (10 1/2 M.) *Sèvres-Ville-d'Avray*, see pp. 339-341. — 12 M. *Chaville*, near the Bois de Ville-d'Avray, Fausses-Reposes, and Chaville (see the Map, p. 335). — 13 M. *Viroflay*. To the left, farther on, is seen the *Viaduct* which crosses the highroad and unites

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Epône
La Celle
Vaucresson
le Pt Chesnay
Glatigny
Porte St Antoine
Boulevard St Antoine
Mairie
St Antoine de Padoue
Ecole St Jean
Rond-Point du Chesnay
Abattoirs
Synag.
Chemin de Fer
Rive droite
Lycée
Petit Collège
Avenue de Picardie
Paris, Rive droite
Grand Montreuil
Avenue de St Cloud
Place d'Armes
Entrée
Tramway
Réservoirs
Butte Montbauron
Avenue de Paris
Tramway de Paris
Ancien Plateau
Prison
Avenue de Sceaux
Place du Potager
Allée du Potager
Place des Suisses
Etoile
Rond Vert
Grand Séminaire
Eglise St Louis
Gare des Chantiers
Porte de Buc
Petit Montreuil
Cimetière des Gonards
Cimetière St Louis
Grand Champ
Paris, Rive gauche
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the lines of the right and left banks. The trains to the Gare des Chantiers cross this viaduct. — 14½ M. *Versailles* (Gare de la Rive Droite), or (15 M.) Gare des Chantiers (see below).

By the Ligne de la Rive Gauche, 11 M. in 30-40 min.; fares 1 fr. 35, 90 c. The trains start (at least once an hour) from the *Gare Montparnasse* (Pl. G, 16; pp. 32, 335). Best views to the right.

To (6 M.) *Sèvres*, see pp. 342-344. — 8 M. *Chaville.* To the right is the line on the right bank with its viaduct (see p. 348). 8½ M. *Viroflay*, where we join the line from the Invalides (see p. 348). — 11 M. *Versailles* (Gare de la Rive Gauche or Gare des Chantiers; see below).

By Tramway.

The **Tramway** (*TAB*, see p. 339 and Appx., p. 39; 12 M.. in 1½ hr.), which is driven by compressed air, stops only at the regular stations. Fares, inside 1 fr. (including correspondance), outside 85 c. Two or three cars are coupled together, the first going to St. Cloud, the others to Sèvres and Versailles. Departures from the Quai du Louvre at 5 and 35 min. past each hour. Return from Versailles at 15 and 45 min. past each hour.

The united lines to St. Cloud and to Sèvres and Versailles skirt the Quais du Louvre, des Tuileries, de la Conférence, Debilly, and de Passy, and follow the Avenue de Versailles as far as the *Point-du-Jour* (Pl. G, 1), where the front carriage is switched on to the Boulogne and St. Cloud branch-line. The rear carriages pursue their journey to *Sèvres* (p. 344), *Chaville*, and *Viroflay*, where we pass under the viaduct of the Invalides-Versailles line. We reach *Versailles* by the long avenue from Paris, which ends at the Place d'Armes (p. 351).

By Mail Coach, see p. 30.

VERSAILLES.

Arrival. The *Station of the Rive Droite Line*, in the Rue du Plessis (p. 351), is about ¾ M. (tramway), the *Station of the Rive Gauche Line*, between the Avenue de Paris and the Avenue de Sceaux, about ½ M., and the *Gare des Chantiers*, more to the S.E., 1 M. from the palace. Special omnibuses (30 c.) ply to the palace (most from the Rive Droite station). — The terminus of the *Tramway from Paris* is on the left of the artillery-barracks, near the Place d'Armes, at the end of the Avenue de St. Cloud.

Hotels. *Hôtel des Réservoirs, Rue des Réservoirs 9, in an old mansion of Mme. de Pompadour, R. from 6, B. 1½, déj. 4, D. 5 fr.; Grand-Hôtel Moderne, Rue de Noailles 18, 100 R. from 3, B. 1, déj. 3, D. 4 fr.; Hôtel Vatel, Rue des Réservoirs 26-28; Hôtel Suisse, near the latter, Rue Pétigny and Rue Neuve, R. from 3½, B. 1, déj. 3, D. 3½ fr.; Hôtel de France, Rue Colbert 5, on the N. side of the Place d'Armes; Hôtel de la Chasse, on the S. side, Rue de la Chancellerie 6. R. from 3, B. 1, déj. or D. 3½ fr. — *Pension de Famille*, Rue des Missionnaires 25.

Cafés-Restaurants (those à la carte generally expensive). At the *Hotels*, see above. — Near the Palace. In the Rue des Réservoirs: No. 2, *Restaurant du Musée*, déj. 3 fr., unpretending; No. 22. *Restaurant de Neptune*, déj. or D. 3 fr. — Near the station of the Rive Droite. In the Rue du Plessis: No. 49, *Café Anglais et Restaurant Continental*, déj. 3. D. 5 fr.; No. 47, *Café Américain*, déj. 3, D. 4 fr.; No. 38, *Lion d'Or*, déj. 2¼, D. 2½ fr.; No. 23, *Hôtel du Saboi d'Or*, déj. 2½, D. 3½ fr. *Café-Restaurant Hoche*, in the Place Hoche, déj. 2-2½, D. 3-3½ fr.; *Mathé*, Rue Colbert 7, déj. or D. 2½ fr.; *Café-Restaurant Antialcoolique*, Rue des Réservoirs 19 (temperance); *Brasserie Muller*, Avenue de St. Cloud 23. — Near the station of the Rive Gauche: *Hôtel et Café-Restaurant du Coing-d'Or*, Avenue de Sceaux 14. — *Tea Room*, Rue de la Paroisse 1, near the Bassin de Neptune.

Cabs. Per drive, with one horse 1¼, two horses 1½ fr.; after midnight 2 or 2½ fr.; per hr., 2 or 2½ fr.; on Sun. and holidays 3 or 3½ fr.

Tramways. To Paris, see p. 249. In the town: from the *Gare de la Rive Droite* to the *Palace* (grey disc) and to the *Trianon* (pink disc); from the *Square Jean-Houdon* or *du Plessis*, on the N., viâ the Gare de la Rive Droite, to the *Avenue de Picardie* and the *Boulevard de la République*, on the E. (yellow disc); from *Glatigny*, farther to the N., viâ the stations of both banks, to *Grandchamp*, at the end of the Rue Royale (blue disc); from *Clagny* to the *Orangerie* (Palace gardens; red disc); from *Le Chesnay*, on the N. (Carrefour St. Antoine) to the *Gare des Chantiers* and the gate of *Porchefontaine*, on the S.E. (green disc). Fare 15 c., 20 c. with correspondance; 30 c. after 9 p.m. — Also: from the *Avenue Thiers* (Gare de la Rive Gauche) to (3 M.) *St. Cyr* (p. 371; 35-25 c.); and from the *Rue de Plessis* (Boul. de la Reine) to *Maule* and *Epône*, viâ Le Chesnay, Rocquencourt, Bailly, Noisy-le-Roi (p. 371), Mareil, etc. Fare 2 fr. 60, 1 fr. 95 c.

Post, Telegraph, and Telephone Office: Rue St. Julien, near the S. wing of the palace (see Plan), Rue de Jouvencel, behind the Préfecture, and Rue du Plessis 32, at the corner of the Boul. de la Reine.

English Church (*St. Mark's*), Rue du Peintre-Le-Brun, corner of Rue de la Pompe; services at 11 a.m. and 4 p.m. Chaplain, *Rev. J. W. Browne.* — *Synagogue*, in the Rue Albert-Joly, near the Rive Droite station.

Versailles (425-460 ft.), the capital of the Seine-et-Oise department, with 55,000 inhab., was created by Louis XIV. It is a town with regular streets and spacious squares, and contains many important edifices. The sandy plain on which it is built is destitute of water.

After the year 1682 Versailles became the permanent headquarters of Louis XIV and his court, and is therefore intimately associated with both the zenith and the decadence of that monarch's prosperity. From this gorgeous retreat the king and ministers directed the policy of the nation and frequently also the management of military operations. In 1684, after the death of Marie-Thérèse, Louis XIV married Mme. de Maintenon (1635-1719), who speedily became the dominating power at court. Under her influence developed a spirit of hypocrisy, which had its natural reaction in the frivolity and excesses of the Regency and of the reign of Louis XV, when the palace of Versailles degenerated into a boudoir, ruled by Mme. de Pompadour (1721-64) and Mme. Duharry (1743-93). Louis XVI, who came to the throne in 1774, here expiated the sins of his ancestors. In 1789 the States-General were convened at Versailles, to consider the state of the nation and to devise means of averting the impending national bankruptcy. The three 'orders' of which the Estates were composed failed to agree on the method of voting; the Nohlesse and the Clergy desired that each 'order' should vote separately, as heretofore; the Tiers Etat insisted that a single poll of the individual members should be held. Backed by public opinion the Third Estate formed themselves into a National Assembly. This was the heginning of the Revolution. When the council-chamber in the palace was closed by order of the king the deputies adjourned to the *Jeu de Paume* (p. 351), where they took an oath (the famous 'serment du Jeu de Paume') never to dissolve until they had given France a constitution. The Assemblée Nationale now assumed the name of Assemhlée Constituante. On Oct. 6th, not long after the fall of the Bastille (July 14th), the palace of Versailles was invaded and sacked by a Parisian mob, including many thousands of women ('les dames de la halle'), who compelled the king to return to the Tuileries. The town of Versailles then lost its importance, and its population rapidly sank from 50,000 to 25,000. The deserted château narrowly escaped being sold, but at length under Louis Philippe it was reinvested with something of its former splendour and partly converted into a picture-gallery. From 19th Sept., 1870, to 6th March, 1871, the palace was the headquarters of William I., King of Prussia, and here, on Jan. 18th, 1871, he was saluted as German Emperor, with the unanimous consen of the German states. At a later period it became the seat of the French

government, and it was from here that Marshal Macmahon directed the operations of the 'Versaillais', as the government troops were called, against the outbreak of the Commune. The Chambers transferred their headquarters to Paris in 1879, and since then Versailles has relapsed into its former tranquillity, except on the occasions of the meetings of the 'Congrès' (p. 364) to elect the presidents. — Versailles is the birthplace of the Abbé de l'Epée (p. 330), Louis XVI, Louis XVIII (d. 1824), Charles X (d. 1836), the sculptor Houdon (d. 1828), General Hoche (d. 1797), and Berthier, Prince of Neuchâtel (d. 1815). — Comp. 'Le Château de Versailles, histoire et description', by *L. Dussieux* (2 vols.; 2nd ed., Versailles, 1885).

The three main streets, the Avenue de Paris, in the middle, the Av. de St. Cloud, to the N., and the Av. de Sceaux, to the S., radiate from the Place d'Armes, in front of the palace. The *Avenue de Paris* is the most important, and contains the *Préfecture* (1863-67) and the *Hôtel de Ville*, in the Louis XV style (1900). — To the S. of the *Avenue de Sceaux* is the *Eglise St. Louis*, of the 18th cent., containing the monument of the Duc de Berry (d. 1820), by Pradier, and some stained glass from Sèvres, after Devéria. In front rises the bronze statue of the *Abbé de l'Epée*, by Michaut. Near the N. end of the Avenue de Sceaux a side-street leads to the *Jeu de Paume* (see p. 350), constructed in 1686. It accommodates a 'Musée de la Révolution' (open 12-4 except Mon.). The statue in front of the entrance is that of *Bailly*, who read the famous oath to his colleagues; it was executed by St. Marceaux. At the end of the room is a copy of David's 'Serment du Jeu de Paume', and on the walls are inscribed the names of the 700 signatories to the minutes of the proceedings.

The *Boulevard de la Reine*, on the N., is another wide thoroughfare. It is intersected by the *Rue du Plessis*, which passes the station of the Rive Droite, and ends at the Square Houdon on the N., embellished with a statue of *J. Houdon*, the sculptor, by Tony Noël (1891). — To the S. of the Boul. de la Reine, as we go towards the Place d'Armes, are the church of *Notre-Dame*, built in 1684-86 by J. H. Mansart, who is buried here, and a *Statue of General Hoche*, by Lemaire.

The *Place d'Armes* is bordered on the E. by the old palace-stables, now converted into barracks, and on the W. by the railing of the Cour d'Honneur (p. 353).

Palace and Museum.

The ****Palace** or **Château of Versailles**, the celebrated residence of Louis XIV, owes its origin to a hunting-château built for Louis XIII in 1624 by *J. Lemercier*. This was a square structure of brick and stone, and it is still preserved in the marble court of the present palace (at the end of the Cour Royale, p. 353). Louis XIV, too, was drawn thither by the attractions of the chase, and as early as 1662 began to give his famous summer entertainments, to which Molière and his company of players lent an added interest. As the château of St. Germain (p. 376) did not afford him sufficiently ample accommodation, the king set about enlarging and embellishing his

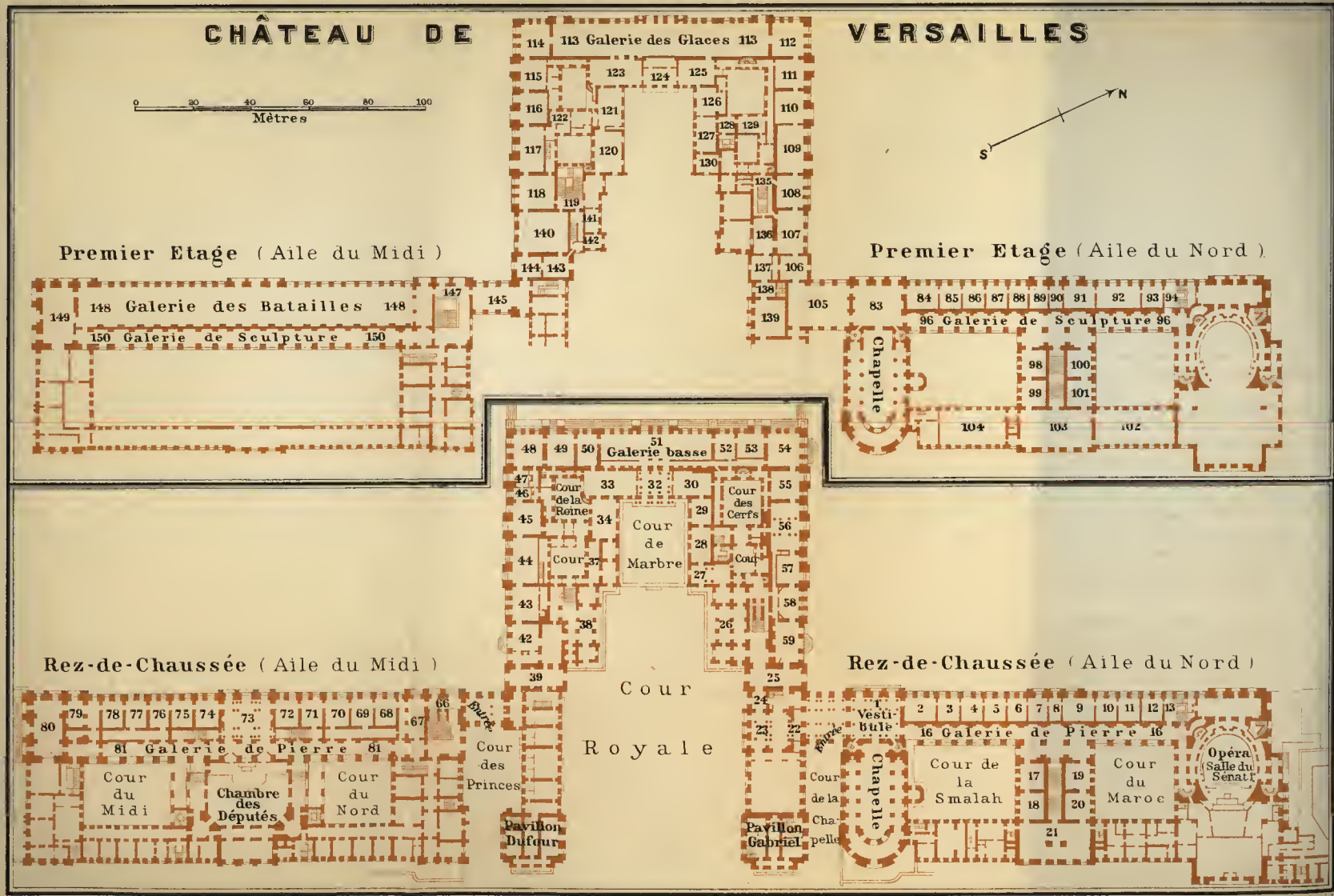
new residence; but it was not until 1668 that he definitely began those huge additions that finally enabled him to provide not only an imposing seat of government within the walls of his palace, but also a permanent residence for the entire court, surrounded with everything that art could supply or luxury demand in the pursuit of pleasure. *Louis Levau* (d. 1670), the king's first architect, added two E. wings to the 'petit château', which he had been instructed to respect as much as possible; *J. H. Mansart* added a story to Levau's buildings, built the 'Galerie des Glaces' (1679) on a terrace raised to the level of the first story of the garden-façade of the original château, and in 1680 erected the long S. wing, as a residence for the ministers and secretaries of state. The new palace was practically completed when Louis XIV transferred his residence thither on May 6th, 1682. The château, however, was still found to be too small, and in 1684-88 Mansart added another long wing, on the N. Recent calculations estimate the cost of preparing the site, laying out the park and gardens, and building and decorating the palace at 20 million pounds, and the annual charge for its maintenance at 116,000*l.* The present cost of maintenance, gardens and fountains included, is about 25,000*l.*

The palace, as thus transformed, had room for 10,000 inmates; its longer façade, towards the garden, is 635 yds. in length and is pierced with 375 windows. The pavilions in the neo-classic style, on each side of the Cour Royale, were erected respectively by *Gabriel*, under Louis XV, and by *Dufour* under Louis XVIII, and seriously mar the uniformity of the whole as seen from the Cour d'Honneur. Gabriel also began the theatre *(Opéra)* in 1753, at the end of the N. wing, but it was not completed until 1767-70. During the Revolution the royal furniture was sold and the pictures were transferred to the Louvre. Louis Philippe, in 1833-37, transformed the palace into a great national museum of 'all the glories of France'.

The Cour d'Honneur is separated from the Place d'Armes by a railing. The groups which adorn the pillars at the entrance are emblematical of the victories of Louis XIV over Austria (the eagle) and Spain (the lion). In the centre stands a bronze *Equestrian Statue of Louis XIV*, the horse by Cartellier, the figure by Petitot. Around the court are placed sixteen colossal *Statues* of statesmen and marshals of France, some of which stood on the Pont de la Concorde until 1837.

Bearing obliquely to the right and crossing the Rue des Réservoirs we reach the Cour de la Chapelle, between the *Pavillon Gabriel* (see above) and the *Chapel*. The exterior of the latter, with its high-pitched roof and numerous statues of apostles and saints, should be noticed. The *Entrance* to the museum is at the W. end of the Cour de la Chapelle.

The ***Musée National** of Versailles embraces two sections: 1. The *State Rooms and Private Apartments* of Louis XIV and his successors,



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Key to the Plan of the Palace of Versailles.

FIRST FLOOR.

North Wing. — 83. Salon de la Chapelle (p. 355). — 84-93. Historical Paintings: 1794-1830 (p. 355). — 94. Staircase to Second Floor (p. 355). — 96. Sculptures (p. 356). — 98-104. Contemporary Historical Paintings (p. 356).

Main Edifice. — 105. Salon d'Hercule (p. 357). — 106-111. Appartements du Roi (p. 357). — 112. Salon de la Guerre (p. 358). — 113. Galerie des Glaces (p. 358). — 114. Salon de la Paix (p. 360). — 115-117. Grands Appartements de la Reine (p. 360). — 118. Salle des Gardes de la Reine (p. 360). — 119. Escalier de Marbre (p. 362). — 120. Salle des Gardes du Roi (p. 360). — 121. Première Antichambre du Roi (p. 360). — 122. Cabinets de la Reine Marie Antoinette (p. 360). — 123. Salle de l'Œil-de-Bœuf (p. 359). — 124. Bedchamber of Louis XIV (p. 359). — 125. Salle du Conseil (p. 359). — 126-130. Cabinets Intérieurs de Louis XV et de Louis XVI (p. 359). — 135. Modern Staircase (on the site of the staircase used by ambassadors under Louis XIV). — 136. Vestibule. — 137, 138. Rooms with paintings in gouache (p. 357). — 139. Modern paintings (p. 357). — 140. Grande Salle des Gardes (p. 360). — 141-143. Apartments of Mme. de Maintenon (p. 361). — 144, 145. Anterooms with paintings of 1792-93 (p. 361).

South Wing. — 147. Escalier des Princes (p. 361). — 148. Galerie des Batailles (p. 361). — 149. Salle de 1830 (p. 362). — 150. Sculpture Gallery (p. 362).

GROUND FLOOR.

North Wing. — 1. Vestibule (p. 354). — 2-12. Historical Paintings from Clovis to Louis XVI (p. 355). — 13. Staircase. — 16. Sculptures (p. 355). — 17-21. Salles des Croisades (p. 355).

Main Edifice. — 22-24. Vestibules (sculptures). — 27-30. Salles des Tableaux-Plans (p. 365). Less important sculptures and paintings. — 32. Vestibule of Louis XIII's time. — 33. Most recent acquisitions (p. 365). — 34. Views of Royal Châteaux (p. 365). — 37. Corridor to the Escalier de Marbre (p. 365). — 38. Vestibule de Marbre (p. 365). — 42-50. Dauphin's Apartments (portraits; p. 364). — 51. Galerie Basse (p. 365). — 52-59. Busts and Statues of French Marshals and celebrated soldiers (closed).

South Wing. — 66. Vestibule. — 67-80. Paintings of the Republic and First Empire (p. 363). — 81. Galerie de Pierre (p. 364).

forming a museum of decorative art unique of its kind. 2. The *Musée Historique*, founded by Louis Philippe. This second section comprises an immense number of pictures and sculptures, mostly of small artistic value but including nevertheless some fine works. The collection of historical portraits is most interesting. Under the present curator *(M. Pierre de Nolhac)* the paintings and sculptures of real artistic value are being carefully sifted from those of less account, which are being relegated to less conspicuous positions. A number of paintings are be transferred hither from the Louvre.

There are so many rooms that only the most important can be examined at all carefully within the allotted time; a margin must also be left for visiting the Trianons (p. 369). — Visitors who can afford two days for Versailles should first inspect the royal apartments and then proceed at once to the park and the Trianons, which are in admirable keeping with the former. In this case visitors are recommended to begin with the *Escalier de Marbre* (on the left side of the Cour Royale; No. 119 on the Plan of the First Floor), the entrance to which is at the end of the Cour des Princes, to the right, opposite the word 'Entrée' on the Plan of the Ground Floor, and through No. 39 and the following room, turning finally to the right through No. 38. They should turn to the left at the top and skirt the balustrade to the *Salle des Gardes du Roi* (No. 120; p. 360), and thence enter the *Appartements de Louis XIV* (pp. 359, 360). The *Petits Appartements* (p. 359) and the *Galerie des Glaces* (p. 358) are visited next, after which we proceed through the *Salon de la Paix* (p. 360) to the *Grands Appartements de la Reine* (p. 360), then return through the Galerie des Glaces to the *Salon de la Guerre* (p. 358), and proceed through the adjoining rooms to the *Chapel* (see below) and the *Appartements du Dauphin* (p. 364). By taking the rooms in this order one obtains the best idea of the internal arrangements of the palace.

North Wing. — GROUNDFLOOR. VESTIBULE (Pl. 1). Wet umbrellas must be left in the cloak-room (10 c.). Nolhac and Pératé's illustrated Description of the Palace and Museum (1904; 6 fr.), photographs, views, etc., may be purchased here. Time will be saved by adhering to the order of the following description. The descriptions of the less important rooms are printed below in smaller type.

The *CHAPEL, to the right as we enter, may be inspected from the groundfloor by applying to the chief custodian (fee), but is better seen from the first floor (p. 355). It was begun by *Mansart* in 1699 and completed by *Robert de Cotte* in 1710, and is a masterpiece of the pompous style of the period. It is richly, but not unduly adorned with sculptures, bronzes, gilding, and paintings. On the vaulting of the roof, at the end, is a Resurrection by *Charles de Lafosse;* in the centre, God the Father, by *N. Coypel.* Over the royal gallery, a Descent of the Holy Ghost, by *Jouvenet.* On the ceilings of the side-galleries are the Apostles, by *Louis* and *Bon Boullongne.* Holy-water stoups by *Coustou.* The seven altars are adorned with bas-reliefs in bronze by *Adam, Vinache, Bouchardon, Silvestre, Ladatte,* and *Slodtz.*

In the vestibule of the chapel is a large relief by *Coustou* of the Passage of the Rhine under Louis XIV. We pass thence into the historical museum, the rooms of which have replaced the suites of small apartments and entresols formerly here.

Salles des Tableaux d'Histoire depuis Clovis jusqu'à Louis XVI (Pl. 2-12), containing historical paintings by *Delaroche*, *Rouget*, *Johannot*, *Ary Scheffer*, *Schnetz*, and *Vinchon*, and a few older works by *J. B. Martin*, *Parrocel*, and after *Lebrun* and *Van der Meulen*. — From the staircase (13) we enter (to the right) the Galerie de Pierre (16), a long corridor containing casts of royal funereal monuments. — To the left is the entrance to the five —

*Salles des Croisades (sometimes closed). These rooms, remarkable for their sumptuous decoration (arms of crusaders), contain a number of good paintings of the time of Louis Philippe. — 1st Saloon (Pl. 19). On the right, *Gallait*, Coronation of Count Baldwin of Flanders as Greek Emperor (1204); *Larivière*, Battle of Ascalon (1177). — 2nd Saloon (Pl. 20). *Jacquand*, Taking of Jerusalem by Jacques de Molay, Grand Master of the Templars (1299). — 3rd Saloon (Pl. 21). By the middle window is a mortar from the island of Rhodes. On the left, *Horace Vernet*, Battle of Las Navas de Tolosa against the Arabs (Spain; 1212); *Schnetz*, Procession of Crusaders round Jerusalem (1099). On the other side of the door, *Larivière*, Raising of the siege of Malta (1565). Gothic doorway from the hospital of the Knights of St. John at Rhodes, presented by Sultan Mahmoud (1836); *Odier*, Raising of the siege of Rhodes (1480); after *Delacroix* (original, see p. 146), Capture of Constantinople (1204); *Blondel*, Surrender of Ptolemais to Philip Augustus and Richard Cœur-de-Lion (1191). — 4th Saloon (Pl. 18). *Signol*, St. Bernard preaching the Second Crusade at Vézelay in Burgundy (1146); *Schnetz*, Battle of Ascalon (1099); *Signol*, St. Louis and Godfrey of Bouillon, king of Jerusalem (1100). — 5th Saloon (Pl. 17). *Signol*, Taking of Jerusalem (1099), Passage of the Bosphorus (1097); *Gallait*, Taking of Antioch (1098).

We now return to the S. end of the Galerie de Pierre and ascend by a small staircase, in the vestibule, to the left of the chapel.

North Wing. — First Floor. — We first enter the Salon de la Chapelle (Pl. 83), a vestibule whose white marble walls with figures of Piety and Faith contrast strikingly with the gay decorations of the royal apartments (p. 357). Several doors admit hence to the royal gallery which affords an excellent view of the chapel (p. 354). — We then pass through the door on the right into the —

Salles des Tableaux d'Histoire de 1794 à 1830 (Pl. 84-93). — 5th Room (Pl. 88). *Gautherot*, Napoleon wounded on the battlefield of Ratisbon (1809). — 8th Room (Pl. 91; 1814-23). *Gros*, Louis XVIII quitting the Tuileries in 1815 on being apprised of Napoleon's approach. — 9th Room (Pl. 92; 1824-30), *Gérard*, Coronation of Charles X at Rheims (1825).

The adjoining staircase (Pl. 94) ascends to the Second Floor (open from noon), styled the Attique du Nord, where we notice, on the right, four rooms arranged in 1900. The paintings here, of Louis XIII's time (17th cent.) are interesting from a historical point of view. — 1st Room (Pl. 153). On the left, 3051. Madonna, St. Michael and Joan of Arc; no number, Hunting

at the court of Jean sans Peur; left, 4046 and 3221 (?), Anne de Montmorency (p. 399); between the windows (central pillar), 3166. Rabelais; 3152. Joachim du Bellay, the poet; 3133. *L. Cranach*, Luther (1544; inscription added later). Exit-side, 3282. Henri IV at the age of four; no number, *A. Michieli*, Reception of Henri III at the Lido. In the centre, Statue of Henri IV, in bronze. — 2nd Room (154). Portraits, including those of Henri IV and Marie de Médicis; 3280. Charles of Condé and his son; 3418. The Croatian general Isolani. — 3rd Room (155). 1860. Bust of Emp. Charles V.; 3198. Don Carlos; 3196. Philip II.; 3347. Maurice of Nassau; 3352. Oldenbarneveldt; 3340. Isabella of Austria, Governor of the Netherlands; 3337. Margaret of Austria, Queen of Spain; 3199 (left), Margaret of Austria, Empress of Germany (1528-1603), a fine portrait by *J. Pantoja de la Cruz*. — 4th Room (156). No numbers: Louis XIII; Marie de Médicis (by *Pourbus*); Anne of Austria; on the right, Marie, Duchess of Chevreuse (1600-79); Th. de Savoie, Prince de Carignan (1597-1656), by *Van Dyck*. — The other rooms (157-162) contain portraits or copies of portraits by *Mignard*, *Rigaud*, *Ph. de Champaigne*, and others.

The Galerie de Sculpture (Pl. 96), parallel to Rooms 84-93, contains ancient sculptures from the Eglise des Célestins, etc., by *Fr. Anguier* and *Lehongre*, and a number of more recent works by *Duseigneur*, *Debay*, *Nanteuil*, *Raggi*, *Foyatier*, *Jaley*, *Etex*, *Valois*, and *Seurre*. On the landing, to the right, is a statue of Joan of Arc, by *Marie d'Orléans*, daughter of Louis Philippe (1837). In the centre are several works by *Pradier*, the best of which is the monument of the Duke of Orleans (p. 224), with reliefs relating to the sieges of Antwerp and Constantine. — We turn to the left and pass through the second door into the —

*Salles des Tableaux d'Histoire Contemporaine (Pl. 98-104), with large historical paintings from the reigns of Louis Philippe and Napoleon III., many of which include interesting portraits. — Room I (Pl. 98). To the right, *Gérôme*, Napoleon III. receiving Siamese ambassadors at Fontainebleau (1861); to the left, *Müller*, Opening of the French Chambers in 1852. — Room II (Pl. 99). Right, *Yvon*, Retreat from Russia (1812). Opposite, *G. Doré*, Battle of Inkerman (1854).

Room III (Pl. 104; through the corridor on the right). On the left, *Horace Vernet*, *Taking of the Smalah of Abd-el-Kader by the Duc d'Aumale in 1843, a magnificent picture 70 ft. in length and 16 ft. in height, containing numerous portraits, to which the sketch below it is a key.

The 'Smalah' of Abd-el-Kader, consisting of his camp, his itinerant residence, his court, harem, and treasury, and upwards of 20,000 persons, including the chiefs of the principal tribes with their families, was taken by surprise on this occasion by the Duc d'Aumale at the head of two cavalry-regiments. Booty of enormous value and 5000 prisoners were the prize acquired with so little difficulty. Abd-el-Kader himself was absent at the time.

On the right, *H. Vernet*, Battle of Isly (1844), in which Marshal Bugeaud defeated Abd-el-Kader (1807-83), the leader in the Algerian struggle against the French.

Room IV (Pl. 103). *Horace Vernet*, Siege and capture of Constantine in 1837 (three paintings), Battles in Mexico (1838-40), Siege of the citadel of Antwerp (1832). In the passage between

RR. III and IV: *Carpeaux*, Napoleon III. restoring Abd-el-Kader to liberty at the Château d'Amboise in 1852 (relief). — Room V (Pl. 102). Paintings of the Crimean (1854-56) and Italian (1859) campaigns. *Pils*, Battle of the Alma (1854); *Yvon*, Capture of the Malakoff (1855), Battle of Solferino (1859). Topographical paintings by *Durand Brager*. Busts of marshals and generals of the Second Empire. — Room VI (Pl. 101). *Couder*, Oath taken in the Jeu de Paume (1789). — Room VII (Pl. 100). *Vinchon*, Enrolment of volunteers in 1792; *C. L. Müller*, Roll-call of the last victims of the Reign of Terror (1794; the seated figure in the middle is André Chénier, the poet).

From the Salon de la Chapelle, to which we have now returned, we enter, on the right, the —

Main Edifice. — FIRST FLOOR. The N. side of the central pile, looking on to the gardens, formed part of the *GRANDS APPARTEMENTS DU ROI (Pl. 105-111). These have been altered in various ways and no longer contain their original furniture and pictures, but most of the ceilings, the gilded stucco ornamentation, the panelling, etc. remain practically unaltered and convey an admirable idea of the elaborate 'Louis Quatorze' style of decoration. Visitors should note the repeated occurrence of the sun-disc, the emblem of the 'Roi Soleil'. Since 1906 some of the walls have been hung with *Tapestries representing the 'Histoire du Roi', woven after paintings by *Le Brun* and *Van der Meulen* (see p. 358). On the other walls are battle-pieces by *Van der Meulen*, *Parrocel*, etc., and portraits. We first enter the —

SALON D'HERCULE (Pl. 105), which was incorporated with the royal apartments under Louis XV. The Apotheqsis of Hercules on the ceiling (60 ft. by 55 ft.), by *Lemoyne*, includes 142 figures. *Mignard*, Louis XIV on horseback. The frame now enclosing Louis XIV's Passage of the Rhine, after *Le Brun*, originally belonged to Veronese's great Banquet at the house of Simon the Pharisee, now in the Louvre.

The following room (SALON DE L'ABONDANCE; Pl. 106) is the first of the 'grands appartements' of Louis XIV. The ceiling-painting (Abundance) is by *Houasse*.

Rooms Nos. 137 and 138, on the left, contain drawings in gouache from the campaigns in the Netherlands (1745-46). — In Room 139: *G. Bertrand*, Obsequies of President Carnot; *A. Morot*, Battle of Reichshofen; *A. de Neuville*, Battle of Champigny (1870), fragment of a panorama. Model of the statue of Bailly, erected at the Jeu de Paume (p. 351).

SALON DE VÉNUS (Pl. 107), with a ceiling-painting by *Houasse*, representing Venus subduing all the other deities. Statue of Louis XIV by *J. Warin*. — SALLE DE DIANE (Pl. 108; Billiard Room), with ceiling-painting by *Blanchard* representing Diana as goddess of hunting and navigation. On the vaults, paintings by *Audran*, *De Lafosse*, and *Sarazin*. Busts of Louis XIV by *Bernini*, of Colbert and the Grand Dauphin by *Coyzevox*, etc. — SALON DE

Mars (Pl. 109; Ball and Music Room), with a fine ceiling by *Audran* (Mars in a chariot drawn by wolves), *Houasse* (Horrors of war), and *Jouvenet* (Benefits of war). Above the doors are two paintings from the Histoire du Roi (see p. 357, by *S. Vouet*): Coronation of Louis XIV, and Meeting of Louis XIV and Philip IV. (in the retinue of Louis are Conti and Turenne, in that of Philip is Velazquez). — Salon de Mercure (Pl. 110; Bedchamber), with ceiling by *J. B. de Champaigne:* Mercury in a chariot drawn by two cocks. Tapestries from the 'Histoire du Roi': Capture of Lisle in Flanders, Entry of Louis XIV into Dunkirk, Capture of Marsal in Lorraine. — Salon d'Apollon (Pl. 111; Throne Room), with ceiling by *Ch. de Lafosse:* Apollo in a four-horse chariot, escorted by the Seasons.

We now enter the *Salon de la Guerre (Pl. 112), which together with the Galerie des Glaces and the Salon de la Paix occupies the W. side of the central pile. Ceiling-paintings by *Le Brun:* in the cupola, France, hurling thunderbolts and carrying a shield with a portrait of Louis XIV; in the spandrels, Bellona, Spain, Germany, and Holland cowering in terror. The walls are lined with coloured marbles and embellished with bronze reliefs. On the entrance-wall is an equestrian relief in stucco of Louis XIV, by *Coyzevox.* Six porphyry busts of Roman emperors.

The *Galerie des Glaces (Pl. 113), 235 ft. long, 35 ft. wide, and 42 ft. high, was completed in 1684. It was decorated in the most lavish style by *Charles Le Brun* and other famous artists of the day. Opposite the seventeen large arched windows, which command a beautiful view of the gardens, are as many bevelled mirrors in the Venetian style, set in elegant frames by *Cucci.* The walls are faced with the finest marble and adorned with large trophies in bronze-gilt, modelled by *Coyzevox.* The capitals of the pilasters separating the windows and arcades are of the 'French order', an invention of *Le Brun.* The four large niches contained antique statues, but these are now replaced by modern works. The cornice, in gilded stucco, most of which was carved by *Coyzevox*, is decorated with the crowns of France, the collars of the orders of the Holy Ghost, St. Michael, etc. The paintings on the semi-circular vault are due to *Le Brun* (1679-82). Besides the six large subjects in the middle and the two immediately below on either side, eighteen smaller paintings fill the intervening spaces. The series represents the events of Louis XIV's reign from 1661 to 1678, and is concerned more especially with that monarch's wars against Germany, Holland, and Spain. The large central composition depicts the king as ruler, with Mercury proclaiming his sovereignty to the world. On the side next the garden, 'Faste (pomp) des puissances voisines de la France' (*viz.*, Germany, Holland and Spain). The subjects of the large paintings beginning from the Salon de la Guerre, are as follows: Above the door, Alliance of Holland with Germany and Spain (1672). On the ceiling, Passage of the Rhine (1672) and Capture of Maastricht; on the

right, Land and naval armaments; on the left, Lonis ordering four fortresses in Holland to be attacked (council of war with the Duke of Orléans, Condé, and Turenne). On the other side of the central painting: Resolntion to make war on Holland (1671); (l.) Franche-Comté conquered for the second time, Capture of Ghent and the fruitless efforts of the Spaniards after that event (1678). Above the door of the next room, Holland abandoning the alliance with Germany and Spain and accepting peace (Peace of Nymwegen, 1678). These compositions, in which allegory is wedded to history, recall the large pictures by Rnbens in the Louvre. The whole of the appointments in this hall, including tables and other articles of furniture, were in solid silver. — King William of Prnssia was proclaimed German Emperor here on Jan. 18th, 1871.

The companion-room to the Salon de la Guerre is the Salon de la Paix (p. 360), leading into the Appartements de la Reine (p. 360). But we enter first, by the nearest door to the Salon de la Guerre, the —

Salle du Conseil (Pl. 125). This was originally two rooms, used by Louis XIV as a study and a 'wig-room'; they were united in 1753 and the present decorations were then executed by *A. Rousseau*. The room contains a time-piece with very ingenious mechanism, by Morand (1706), and a handsome table.

The Cabinets Intérieurs de Louis XV et de Louis XVI, or Petits Appartements du Roi, to the left, are shown by one of the custodians (fee). The original decorations by *Verbrecht* still remain, but scarcely any of the old furniture, except the clocks. The first room (Pl. 126) was the *Bedchamber of Louis XV*, in which he died in 1774. It contains portraits of Louis XV and his queen, by *Quentin de la Tour;* also three Gobelins tapestries from the 'Don Quixote' series (1750 and 1752). Ball at Don Antonio's house, The puppet-show, and Dorothea disguised as a shepherd. — The *Salon*, or *Cabinet des Pendules* (Pl. 127) contains a meridian-circle of Louis XVI's time and a plan of Versailles in mosaic. — On the left, the *Cabinet des Chasses* (Pl. 128) overlooks the court where the slaughtered game was piled up. It contains another tapestry of the 'Don Quixote' series. Adjoining it is the *Salle à Manger of Louis XVI*, in which are eight Sèvres porcelain *Plaques, from the 'Chasses de Louis XV' series (1779-81), after *Oudry*. Then come three more small rooms one of which was the *Library of Louis XVI* (Pl. 129).

The *Bedchamber of Louis XIV (Pl. 124) retains practically the original decorations and furniture of 1701, but of the pictures only two (the Evangelists, by *Valentin;* above) are of the period. The chimneypieces date from Louis XV. The richly adorned bed of Louis XIV, who died in it on Sept. 1st, 1715, after reigning 72 years, is enclosed by a magnificent railing. The goddesses of fame and the figure of Gallia are by *N. Coustou*, the portrait of the queen by *Mignard*. — We now enter the —

Salle de l'Œil-de-Bœuf (Pl. 123), first so called in the reign of Louis XV from its oval window, where the courtiers nsed to await the '*lever*' of the king, and celebrated as the scene of numerons intrigues. The rich frieze of gilded stncco, with putti, is by *Flamen*, *Van Cleve*, and others. One of the paintings, by *Nocret*, represents Louis XIV and his family with the attributes of pagan deities.

The Cabinets de Marie Antoinette (Pl. 122; apply to an attendant; fee) are entered from this room. These remarkably small apartments are, like those of the king, tastefully decorated. They consist of antechamber, boudoir, library (painted imitation of old books on the shelves; casket for the Dauphin's clothes, presented to the queen in 1782 by the city of Paris), music-room, partly decorated by *Gouthière*, and drawing-room, with a bust of Marie Antoinette, by *Pajou*. Thence we may reach the Escalier de Marbre (p. 362).

Adjoining the Salle de l'Œil-de-Bœuf are the Antichambre (Pl. 121), where the king dined when he did not take his meals in private, and the Salle des Gardes du Roi (Pl. 120), containing pictures of battles and views of Versailles in 1688.

The Salon de la Paix (Pl. 114), at the end of the Galerie des Glaces, also has ceiling-paintings by *Le Brun:* in the centre is France, surrounded by Abnndance and other allegorical figures; on the spandrels, Spain, France, Holland, and Germany rejoicing in the peace. On the exit-wall: *Lemoyne*, Louis XIV with the helm of state. — We now pass into the —

Grands Appartements de la Reine (Pl. 115-117), the decorations of which are more interesting than the pictures. The Chambre de la Reine (Pl. 115), where Queens Maria Theresa (d. 1683), Marie Lesczinska (d. 1768), and Marie Antoinette (1770-89) have slept, has a tasteful ceiling by *Fr. Boucher* (1734). Paintings: *Lebrun*, Marriage of Louis XIV and Maria Theresa; *After Watteau*, Birth of the Dauphin; *Dieu*, Marriage of the Dauphin; *Mme. Lebrun*, Marie Antoinette; *Nattier*, Marie Lesczinska. At the end is an old Gobelins tapestry: Esther's swoon. — The Salon de la Reine (Pl. 116), also called *Salon des Nobles*, where the queen held her great receptions, has a ceiling-painting by *Michel Corneille:* Mercury protecting Science and Art. Paintings by *Dulin*, *De Sève*, and *Christophe*. Tapestries from the 'Histoire du Roi': Renewal of the Swiss alliance; Coronation of Lonis XIV at Rheims. — The Salon du Grand Couvert, or *Antichambre de la Reine* (Pl. 117), has fine ceiling-decoration, after *Le Brun*, representing Darius at the feet of Alexander. Below: *Le Brun*, Louis XIV on horseback; *Le Brun* and *Van der Meulen*, Defeat of the Spaniards at Bruges by Turenne (1567); *Gérard* (1834), Portrait of Philip of France, Dnke of Anjon, proclaimed King of Spain as Philip V. in 1700. — The Salle des Gardes de la Reine (Pl. 118) was the room invaded by the mob on Oct. 6th, 1789, when three guards sacrificed themselves to save the queen. It contains busts of Louis XVI and Marie Antoinette, etc., and a fine portrait of the Duchess of Burgundy, by *Santerre*, also (on a table) a painting by *Girardon* (Winter). The ceiling-paintings by *Noël Coypel* represent Jupiter accompanied by Justice and Peace, Ptolemy Philadelphns, Alexander Severus, Trajan, and Solon. — Doors in this and the following room lead to the Escalier de Marbre (p. 362).

Grande Salle des Gardes (Pl. 140). The ceiling-painting by *Callet* is an allegorical representation of the 18th Brumaire. Pic-

tures: to the left, *Roll*, Centenary Festival of the States General at the Bassin de Neptune (p. 368) in 1889. To the right, *David*, Napoleon distributing Eagles to the Army in 1804; behind, *Gros*, Battle of Aboukir (1799). In the centre: Last Moments of Napoleon I., by *V. Vela*, in white marble (1866). Busts of Napoleon I. and his family.

On Maundy Thursday the king used to perform in this room the ceremony of washing the feet of thirteen poor children, in presence of the clergy. Here also the National Guard, under Lafayette, took the oath of fidelity to Louis XVI on Oct. 6th, 1789.

The door to the right in this room gives upon rooms leading to the S. wing of the Palace (see below). We, however, turn to the left, and enter the —

Appartements de Madame de Maintenon (Pl. 143-141), rearranged in 1905. The severe style of the decoration in these rooms admirably reflects the character of their famous occupant (p. 350). Grand Cabinet (Pl. 143). Portraits: *Rigaud*, Ph. de Courcillon (d. 1720), Marquis de Dangeau and author of Mémoires of the court of Louis XIV, Elisabeth Charlotte of Bavaria (1652-1722), Princess-Palatine and Duchess of Orleans; *Mignard*, Philippe of France, Duke of Anjou, as a child; *Ch. Le Brun*, Turenne (p. 311). Above the chimneypiece is a fine portrait of Mme. de Maintenon, by *Ferd. Elle*. Scenes from the life of Louis XIV, by *A. Coypel*, *L. de Silvestre*, etc. — In the passage to Room 142: Portrait of Françoise d'Aubigné, Marquise de Maintenon, as St. Francesca Romana, after *Mignard*; Ambassadors from Morocco at the Comédie Italienne in 1682, by *A. Coypel*. — Petit Salon (Pl. 142). Portraits: *Cl. Lefebvre*, J. B. Martin (d. 1735), known as 'Martin des Batailles' from having painted several of the victories of Louis XIV for Versailles; *Vivien*, Fénelon (1651-1715); *J. Fr. de Troy*, J. Hardouin-Mansart, the architect (p. 353); *Unknown Artists*, Racine, Molière; *Rigaud*, Keller brothers, celebrated bronze-founders of the period; *Carlo Maratta*, André Le Nôtre, the landscape gardener (p. 366); *J. Nocret*, Duchesse de La Vallière (1644-1710), favourite of Louis XIV. — Grand Salon (Pl. 141). Among the numerous portraits: *Cl. Lefebvre* (1666), J. B. Colbert, the financier; *P. Mignard*, Ed. Colbert, inspector of the royal buildings; *Rigaud*, M. Desjardins, the sculptor, P. Mignard, the painter; *Ph. Lallemant* (1672), Cl. Perrault, inspector-general of the royal buildings; *St. André* (1670), Louis XIV. — We retrace our steps through Rooms 142 and 143, and enter the S. wing.

The next two rooms are anterooms leading to the S. wing of the palace. In the first (Pl. 144) are battle-scenes from the campaigns of 1792-93, by *Eugène Lami*; in the second (Pl. 145) are portraits of celebrated soldiers, represented according to the rank they held in 1792. In the latter also is a column in Sèvres porcelain, embellished with paintings and crowned with a statue of Victory, which was presented by the city of Paris to Napoleon I., on the occasion of his marriage with Marie Louise (1810).

We cross the landing of the *Escalier des Princes* (Pl. 147), on which are placed a beautiful group of the Three Graces, by *Pradier*, and a statue of Napoleon I., by *Cartellier*. We then enter the —

South Wing. — First Floor. This, like the N. wing (p. 354), was originally occupied by two stories of small apartments. — We begin at the —

*Galerie des Batailles (Pl. 148). This magnificent hall, 131 yds. in length, and 14 yds. in width, is divided into two parts

by columns. It contains 34 admirable compositions by modern bainters, and busts of 80 celebrated warriors who have fallen in pattle, while the names of others are inscribed on tablets.

Left: *G. Bertrand*, Patrie (1870-71); *Steuben*, Battle of Tours (732); *Ary Scheffer*, Submission of the Saxon Duke Wittekind to Charlemagne (785); *Schnetz*, Count Eudes defending Paris against the Normans (885-886); *H. Vernet*, Battle of Bouvines (1214); *Eug. Delacroix*, *Battle of Taillebourg (against the English, 1242); *Gérard*, Entry into Paris of Henri IV (1594). [Next room, see below.] — On the other side, as we return: *H. Vernet*, Battle of Fontenoy, in which the English were defeated by Marshal Saxe (1745; painted in 1828); *Couder*, Siege of Yorktown in America, conducted by Generals Rochambeau and Washington (1781); beyond the three windows, *Philippoteaux*, Battle of Rivoli, Bonaparte defeats the Austrians (1797); *Bouchot*, Battle of Zürich (against the Russians, 1799); *Gérard*, Battle of Austerlitz (1805); *H. Vernet*, Battles of Jena (1806), Friedland (1807), and Wagram (1809).

The following Salle de 1830 (Pl. 149), at the S. end of the gallery, is devoted to the accession to the throne of Louis Philippe and other subjects. To the right, *Roll*, Halt! To the left, *H. Gervex*, President Carnot distribnting the prizes after the Exhibition of 1889. Opposite, *Gérard*, Proclamation at the Hôtel de Ville. Farther on, *Court*, The King distributing colours to the National Guard. — Small rear wall, *J. G. Vibert*, Apotheosis of Thiers (d. 1877).

Parallel with the Galerie des Batailles is a Sculpture Gallery (Pl. 150), containing statues and busts of eminent persons of the 17th and 18th centuries by modern artists. It is open only on the Snn. on which the Grandes Eaux play (p. 348).

Having now once more reached the Escalier des Princes (Pl. 147; see p. 361), we may either descend to the exit, or, if we desire to inspect the *Second Floor*, retrace our steps to the Grande Salle des Gardes (Pl. 140; p. 360), pass through the door at the opposite corner, and so reach the *Escalier de Marbre* (Pl. 119; exit), whence we ascend on the right by the *Escalier de la Reine* to the Attique Chimay and the Attique du Midi. — Attique du Nord, see p. 355.

Attique Chimay (open at noon, sometimes at 11 a.m.). Central portion, entered hy the second door opposite the Escalier de la Reine. — Room I. *Musée de la Révolution* (pictures illustrating the period and portraits): *Hubert Robert*, Fête of the Fédération Nationale (Champ-de-Mars, 1790); *Gros*, Portrait of himself; *David*, Barrère; *Heinsius*, Mme. Roland; *Kocharski*, Marie Antoinette at the Temple; *Hauer*, Charlotte Corday (the only coloured portrait known; see also p. 189). *David*, Marat wounded (study signed, 14th July 1793; see p. xlvii), Marat assassinated. Busts of Mirabeau and Lafayette, by *Houdon*, and of Louis XVII, by *Deseine*. — Room II. *Revolution and First Empire:* on each side of the entrance, Portraits hy *Danloux*, *Vincent*, *J. B. Regnault*, and others. Then, on the right, *Gros*, *Bonaparte at the bridge of Arcole (1796); *Corbet*, Bust of Bonaparte; *Vernet*, Battle of Arcole (1796). By the windows, Small pictures representing scenes from the life of Bonaparte. On the left, *David*, *Bonaparte crossing the St. Bernard; sketches by *Gérard*; *E. Morin*, Mme. Récamier. — Room III (through the door at the end). Pictures relating to the campaigns of Napoleon I., by *General Lejeune*. — Room IV. Portraits of the Bonaparte family, by *Gros*, *Gérard* (at the end, Napoleon I. in his coronation robes), *Lefebvre*, and others; busts by *Houdon*, *Cartellier*,

Bartolini, and others. — Then follows a series of six cabinets. Cab. 1 & 2 (on the right): Portraits of the Bonaparte family, by *Louis Ducis*, *Girodet-Trioson*, and *Lefebvre*. — Cab. 3 and adjoining cabinets: Portraits of celebrities under the Empire, by *Gérard*. — Cab. 4: *Tardieu*, Napoleon and the Queen of Prussia at Tilsit. — Cab. 5: *Isabey*, First consul, and drawings; *David*, Pius VII.; *Canova*, Bust of Pius VII. — Cab. 6. *Dutertre*, Portraits of the generals of the Egyptian army (1799). — We return to Room II, ascend the steps on the left, and proceed along a corridor to the —

Attique du Midi: *First Empire* (continuation) *and Restoration*. — Room I. On the left, Marie Anne Elisa Bonaparte surrounded by Florentine artists (1813). Side-wall, *E. B. Garnier*, Imperial procession entering the Jardin des Tuileries on the emperor's wedding-day, 2nd April, 1810; *Gros*, Victor Perrin, Duke of Belluna. On the other wall, *Gros*, Napoleon presenting decorations to the artists of the Salon of 1808 (large sketch). — Room II. In the centre, *R. Lefebvre*, Napoleon I.; *P. Guérin* (after David), Marie Louise. Then portraits of dignitaries of the Empire, by *Meynier*, *Pajou*, *Lefebvre*, and others. Bust of Napoleon by *Bosio*. — Room III. Portraits of celebrities under the Restoration, by *Gérard*, *P. Guérin*, and others; scenes from the Restoration period by *Ducis*, *Lecomte*, *Menjaud*, and others. — Room IV. Portraits by *Lefebvre*, *Riesener*, *Debay*, *Rioult*, *Lawrence*, *Gérard*, etc.; *H. Vernet*, The Duke of Orlcans leaving for the Hôtel de Ville (1830); *Paul Delaroche*, The Prince de Carignan at the taking of the Trocadéro fort (1823). — The following rooms (closed in 1906) are to contain portraits of the Orleans family, by *Winterhalter* and *Ingres*, and of celebrities of the 19th cent. (2nd Empire, 3rd Republic).

As we descend from the 2nd floor we turn to the left and regain the Escalier des Princes (Pl. 147; p. 361), at the entrance to the Galerie des Batailles.

South Wing. — Ground Floor. — At the bottom of the Escalier des Princes, which descends from the Galerie des Batailles (p. 361), or to the left of the passage leading from the Cour des Princes to the gardens, is the Galerie de la République et du Premier Empire (Pl. 67-80), which need not detain us long.

Room 1 (Pl. 67; 1796). On the right, *Ch. Thévenin*, Augereau at the bridge of Arcole. — Room 2 (Pl. 68; 1796-97). *Lethière*, Preliminaries of the Peace of Leoben (1797). — Room 3 (Pl. 69; 1798). *Girodet-Trioson*, Insurrection at Cairo; *Guérin*, Bonaparte reprieves the insurgents at Cairo. — Room 4 (Pl. 70; 1802-4). *Gros*, Bonaparte at the bridge of Lodi (1796). — Room 5 (Pl. 71; 1804). *Sérangeli*, Napoleon at the Louvre after his coronation, receiving deputations from the army. — Room 6 (Pl. 72; 1805). First campaign of the Grande-Armée. — Room 7 (Pl. 73), now used as the antechamber of the Chambre des Députés (p. 364). — Room 8 (Pl. 74; 1805). *Ch. Meynier*, Marshal Ney restoring to the 76th regiment of foot its colours found in the arsenal at Innsbruck; *Debret*, Napoleon salutes a waggon containing wounded Austrians in Italy. — Room 9 (Pl. 75; 1805). *Girodet-Trioson*, Napoleon receiving the keys of Vienna; *Gros*, Interview of Napoleon with the Emperor Francis II. of Austria after the battle of Austerlitz. — Room 10 (Pl. 76; 1806-7). *Meynier*, The French army entering Berlin (27th Oct., 1806); *Mauzaisse* (after Gros, p. 146), Napoleon on the battlefield of Eylau (1807); *Berthon*, Napoleon receiving the deputies of the senate in the palace at Berlin (1806). — Room 11 (Pl. 77; 1807). *Gosse*, Interview of Napoleon with the Queen of Prussia, at Tilsit. *Debret*, Napoleon presenting a decoration to a soldier of the Russian army. — Room 12 (Pl. 78; 1807-8). *C. Vernet*, Napoleon at Madrid (1808); *Regnault*, Marriage of Prince Jerome Bonaparte with the Princess Frederica of Wurtemberg (1807); *Gros*, Capitulation of Madrid (1808). — Room 13 (Pl. 79; 1809-10). *Debret*, Napoleon addressing his German troops before the battle of Abensberg (1809); *Bourgeois*, Death of Marshal Lannes at Esslingen (1809); *Rouget*, Marriage of Napoleon with the Archduchess

Marie Louise of Austria (1810). — Room 14 (Pl. 80). *Ch. Thévenin*, The French army crossing the St. Bernard (1800); *F. Seurre*, Napoleon I. (bronze); *Bartolini*, Napoleon I. (marble). — At the end are the apartments of the President of the Chamber.

We traverse the Galerie de Pierre (Pl. 81), which chiefly contains *Statues* and *Busts* of celebrities from the 18th cent. to the present day, including a statue of Thiers, the last work by *Guillaume* (1903). — To the right of this gallery is the former Chambre des Députés, constructed in 1875, and still used for the Congress or National Assembly, *i.e.* the joint meeting of the senate and the chamber of deputies to elect the presidents of the Third Republic, of which the first was M. Thiers (16th Feb., 1871). It may be visited on application to a custodian (fee; entrance in the Cour des Princes, see below).

Main Edifice. — Ground Floor. This is entered from the Cour des Princes (opposite Pl. 66). Passing through an antechamber (Pl. 39) we reach the large Vestibule de Marbre (Pl. 38), which gives on the Cour Royale, and whence the Escalier de Marbre leads to the royal apartments on the first floor (p. 360), while the apartments of the Dauphin (eldest son of the king) open off it on the groundfloor. Among other statues in this vestibule is one of Hoche as a Roman general, by *Milhomme*.

The first suite of rooms (Pl. 42-50) comprised the *Appartements du Dauphin, destined in the first place for the son of Louis XIV (d. 1711), afterwards restored for the son of Louis XV (d. 1765), and again altered in the 19th century. The original decorations (Louis XV style) have been partly preserved, however. Some of the best portraits of the 18th cent. have recently been hung here. Frequent changes. Room I (Pl. 42). To the left of the entrance, *N. Largillière*, Portraits of himself and his family, of himself alone, of Thierry the sculptor, and of a general; *Le Bouteux*, Portrait of Rigaud, the painter; *Rigaud*, Louis XV (1715), Alexander of Bourbon (Count of Toulouse; son of Louis XIV and the Marquise de Montespan); *Lemoyne*, Bust of Philip of Orleans, the regent. — On the right, *A. Coypel*, Louis XIV receiving the Persian delegates. — Room II (Pl. 43). Over the fire-place, *Nogaret* (after G. Coustou), Bust of N. Coustou, the sculptor; *Belle*, Maria Anna Victoria, Infanta of Spain, Queen Marie Lesczinska; *Galloche*, Fontenelle; *Van Loo*, Marie Lesczinska; *F. de Troy*, Belle, the painter; *Belle*, James Stuart; *P. D. Martin*, Coronation of Louis XV at Rheims (1715); *Rigaud*, Philip of Orleans; *Belle*, Mlle. de Béthisy and her brother. — Room III (Pl. 44). *C. Van Loo*, Family of Philip V.; *Raoux*, Mme. Boucher; *Parrocel*, Arrival of the Turkish ambassador Mehemed-Effendi at the Tuileries (1721); *After Rigaud*, Philibert Orry, inspector of the royal buildings, and Cardinal de Fleury; *De Machy*, Paris from the Pont-Neuf (1783); *Tournières*, Maupertuis; *Largillière*, Le Pelletier; *Rigaud*, Louis XV (1730), Morat, conseiller d'Etat; *Nattier*, Portraits of the artist and his family. — Room IV (Pl. 45). Right, *Nattier*, Louise Henriette of Bourbon; *Belle*, Marquis of Castelmoron; *Tocqué*, Marquis of Matignon; bust (in terracotta, by *Caffieri*) and portrait (by *Aved*) of J. B. Rousseau,

the poet; *Tocqué*, Gresset (1709-77), the poet; *L. M. Van Loo*, C. Van Loo and his family; *Nattier*, Marie Lesczinska and the Dauphin. — Room V (Pl. 46). *Nattier*, Princess de Turenne, Princess Adelaide, Maria Josepha of Saxony; *Drouais the Younger*, Princess Sophie; *Tocqué*, Marquis of Marigny, Tournehem, superintendent of the royal buildings; *Roslin*, Boucher, the painter, Cochin, the draughtsman; *Lajoue*, Portrait of himself and his family. — Room VI (Pl. 47). The former library, regilded. At the end, Large portrait of Maria Josepha of Saxony. — Room VII (Salon des Nattier; Pl. 48). Busts of Voltaire and Diderot, by *Houdon*, of Fontenelle, by *Lemoyne*, and of D'Alembert, by *Francin*. *Nattier*, *Portraits of the daughters of Louis XV. — Room VIII (Pl. 49). Bedchamber of the Dauphin. On the right, under glass, fine Gobelins tapestry; portraits by *Van Loo*, *Tocqué*, *Drouais* (Louis XVIII as a child), *Roslin*, and *Belle*; *Natoire*, *The Dauphin, son of Louis XV; portraits of princesses by *Nattier*; *Tocqué*, Maria Theresa, Infanta of Spain and wife of the Dauphin. Fine chimneypiece. — Room IX (Pl. 50). *Olivier*, Fêtes given by the Prince de Conti; *Callet*, Louis XVI; *Le Gay*, Cagliostro; *H. Robert*, Gardens of Versailles in 1775; *Mme. Lebrun*, Grétry, the composer, Duchess of Orleans (Adelaïde de Bourbon). By the window, *Roslin*, Linnæus, the naturalist.

Galerie Basse (Pl. 51; formerly the Galerie Louis XIII). Right, *Natoire*, Maria Josepha of Saxony; two Gobelins tapestries (Siege of Tournai by Louis XIV in 1667, and Victory of Cassel); statues of Turenne, by *Pajou*, and Condé, by *Roland*. At the windows, *Coyzevox*, Duchess of Burgundy as Diana. Left, Bureau of Louis XVI, by *Roentgen*; busts of Louis XV, by *Gois*, and of Louis XVI, by *Houdon*; *Mme. Lebrun*, *Marie Antoinette; Marie Antoinette's jewel-cabinet, in fine workmanship by *Schwertfeger*, *Thomire*, and *Gault*; *Mouchy*, Statue of the Duke of Luxembourg; *Houdon*, Statue of Tourville; *Mme. Lebrun*, The Dauphin and his wife. Left, *Mme. Lebrun*, *Marie Antoinette and her children.

The gallery and room parallel to the foregoing are the Vestibule Louis XIII (Pl. 32) and the Salles des Nouvelles Acquisitions, in the first of which (Pl. 33) may be mentioned: *G. Boulanger*, Flautist rehearsing; *Flandrin*, Prince Napoleon; *E. Giraud*, Jerome Bonaparte; *A. Lefebvre*. The Prince Imperial; at the end is a silver statuette of Henri IV by *Bosio*; on the right, Bust of President Carnot, by *Chapu*; near it, Silver statuette of Bonaparte at Brienne, by *Rochet*; in the corner, Renan, by *Bernstamm*. — In the next room (Pl. 34) and adjoining rooms are views of royal residences of the 18th century. — At the end of the corridor (Pl. 37) is the Vestibule de Marbre (Pl. 38), whence we may regain the entrance.

Beyond the Vestibule Louis XIII, in the Cour de Marbre (Pl. 30): *E. Detaille*, Funeral of Pasteur (1895), Review at Châlons (1896); *A. de Neuville*, Defence of Le Bourget (1870); *Roll*, Laying the foundation-stone of the Pont Alexandre III (1896; Félix Faure in the centre). Then (Pl. 29), *Chartran*, Centenary of Victor Hugo; *Tattegrain*, Presentation of prizes at the exhibition of 1900; *Sargent*, Pailleron, the poet. Then come two Salles des Tableaux-Plans (Pl. 28-27; 1627-1814), and, finally, three vestibules (Pl. 24-22), with statues and busts of soldiers, etc.

The Gardens.

The ***Gardens** (comp. Map, p. 350), at the back of the Palace of Versailles, which are reached by the passages to the W. of the Cour de la Chapelle and the Cour des Princes, are partly at least in the same condition as when first laid out in 1667-88 by *Le Nôtre*, the most famous landscape-gardener of his time. A more artificial style can hardly be conceived. The chief object seems to have been to subject nature to the laws of symmetry, and to practise geometry, architecture, and sculpture upon lawns, trees, and ponds. On the other hand the grounds are interesting on account of their quaint, solemn, old-fashioned appearance, which harmonizes admirably with the heavy and formal architecture of the palace, and is in perfect keeping with the notions of art which prevailed in the time of Louis XIV. The number of sculptures, in marble, bronze, and gilded lead, was enormous. Nearly 100 sculptors were employed, under the direction of *Le Brun* and *Mignard*, and though many of their works have been destroyed we can still form a very fair idea of the effect produced by such an extraordinary wealth of plastic decoration. Towards the end of September, when the stately old trees put on their russet tints, the scene from the terrace in front of the palace is one of unusual splendour, not untinged with melancholy, and has inspired poets like Alfred de Musset and Verlaine. The playing of the fountains always attracts vast crowds of spectators.

The *Grandes Eaux du Parc (comp. p. 348) play simultaneously from 4.30 to 5.15 p.m., with the exception of the *Bassin du Dragon* and *Bassin de Neptune*, which play alone from 5.30 to 5.45. Visitors should follow the itinerary marked by a red line on the Plan, and should make sure of a good place for the *Bassin du Dragon* and the *Bassin de Neptune*, the jets of which are about 75 ft. in height.

Among the principal sculptured groups are those in the *Parterre d'Eau*, in front of the palace, and the *Parterres du Midi* and *du Nord* (p. 368), to the left and right. Beneath the parterres are cellars, 15 ft. in height, with the pipes used to feed the various sheets of water.

On the terrace in front of the palace are two vases, that to the N. by *Coyzevox*, that to the S. by *Tuby*, with reliefs referring to the defeat of the Turks by the imperial troops aided by Louis XIV, and to Lonis XIV's victories in Flanders. Against the palace-wall are bronze statnes copied from the antiqne. The two basins in the Parterre d'Eau are surrounded by fine groups and by statues of river-gods, in bronze, by *Coyzevox*, *Le Hongre*, *Regnaudin*, *Tuby*, etc.

Near the steps descending to the lower part of the garden are two large basins, the *Fontaine de Diane* to the right, and the *Fontaine du Point-du-Jour* to the left, both adorned with groups of animals in bronze, by *Van Cleve* and *Houzeau*, and other sculptures, by *G. Marsy*, *Desjardins*, *Magnier*, etc. — This point commands a survey of the façade of the palace.

Beyond the Parterre du Midi two flights of marble steps, 103 in number, descend to the *Orangery*, built in 1684-86 by Mansart. The orange-trees, numbering about 1200, are dispersed throughout

the gardens in summer. One of them is said to datefrom 1421. Farther on is the large *Pièce d'Eau des Suisses*, ca. 750 yds. long and 256 yds. wide, which was excavated by the Swiss guards of Louis XIV. At the end is a poor equestrian statue of Louis XIV, by Bernini, transformed by Girardon into a Marcus Curtius. Beyond the pond extends the *Bois de Satory*.

The former *Potager du Roy*, or vegetable-garden, founded by the famous *La Quintinie* (1626-88), the gardener of Louis XIV, near the Pièce des Suisses on the side next the town, was converted in 1873 into a *School of Horticulture*, whose graduates are eagerly songht after both at home and abroad.

At the foot of the steps which descend opposite the Parterre d'Eau is situated the large circular *Bassin de Latone*, constructed by *B. Marsy*, consisting of several steps of red marble, on which there are gilded frogs, lizards, and tortoises spouting water against a fine group in white marble of Latona with Apollo and Diana. According to the myth, Latona having besought Jupiter to chastise the peasants of Lycia for refusing her a draught of water, the god metamorphosed them into frogs. Grouped round the basin are numerous statues and hermæ. On the left, Melancholy, by *La Perdrix*.

We proceed straight on by the *Tapis-Vert*, a long lawn leading to the *Bassin d'Apollon* (127 yds. by 90 yds.), with a group of the sun-god in his chariot (popularly known as the 'Char Embourbé'), environed with tritons and dolphins. The figures, by Tuby, after Le Brun, are in lead. The various groups in the park in which Apollo figures (p. 368) were meant as flattering allusions to the 'Roi-Soleil' (Louis XIV). — The cruciform *Grand Canal*, about 1 M. in length and 68 yds. in width, extends on the N. to near the *Grand Trianon* (on the right; p. 369).

To reach the *Trianons* hence we follow the Allée d'Apollon to the right, beyond the railing, as far as the Avenue de Trianon, where the entrance (p. 369) is situated. The other avenues are not open all the way. — Near the beginning of the Grand Canal, at the end of the Allée de la Reine, is a small *Café-Restaurant* (déj. 3 fr.).

As we proceed towards the terrace from the Bassin d'Apollon we notice the *Bosquet de la Colonnade* (Pl. 3; restored), containing several basins of marble beneath a marble colonnade of 32 columns and adorned in the centre with the Rape of Proserpine, in marble, by Girardon (1699), after Le Brun. Farther on, the *Salle des Marronniers* (Pl. 2), with marble statues of Antinous and Meleager, and busts after the antique. Then the *Bosquet du Roi*, with several statues (open May 1st-Oct. 31st, after 10 a.m.); the *Bassin du Miroir;* and the *Bassin de l'Hiver*, with Saturn and small satyrs, by Girardon. Farther up, in the same walk leading to the terrace, the *Bassin de l'Automne*, with a Bacchus and small satyrs, by the brothers Marsy. Near it is the *Bosquet de la Reine* (open like the Bosquet du Roi, see above), adorned with statues, where Cardinal de Rohan (p. 186) is said to have met the lady who passed herself off as Marie Antoinette in connection with the notorious affair of the diamond

necklace. Near the Bassin de Latone are the *Salle de Bal* or *des Rocailles* (Pl. 1), and, lastly, the *Quinconce du Midi*, with terminal figures after Poussin. A hand frequently plays here in summer.

On the N. side, or to the left of the Tapis-Vert as we re-ascend, are the *Bassind'Encelade* (Pl. 4), where the giant (by *B. Marsy*), half-huried heneath Etna, sponts forth a jet of water 75 ft. in height; and the *Obelisk* (Pl. 4), a fonntain deriving its name from the form of the *Cent Tuyaux*, or hundred jets of water. In the walk ascending in the middle is the *Bassin de Flore* or *du Printemps*, by Tnhy. Next the Tapis-Vert lies the *Bosquet des Dômes*. Farther up is the *Quinconce du Nord*. The *Bassin de l'Eté*, the second basin in the walk ascending in the middle, has a *Ceres and Cupids*, hy Regnaudin. — The *Bosquet des Bains d'Apollon* (Pl. 5; open like the Bosquet dn Roi, see p. 367), to the right, the most interesting of all, was remodelled in 1778 after Huhert Robert. A grotto in it contains a gronp of Apollo attended hy nymphs, by Girardon and Regnaudin. The two groups of the Steeds of Apollo, at the sides, are hy Guérin and the brothers Marsy.

The *Etoile*, to the left of the walk and almost opposite this hosquet, has four antiques: Mercury, Urania, a Bacchante, and Apollo; a Ganymede after the antique; and a Minerva hy *Bertin*. In the *Rond-Vert*, higher up, are four antiques: Faun, Pomona, Ceres, and Hygieia.

We now retnrn to the *Parterre du Nord*, heside the Parterre d'Ean (p. 366), which also is adorned with copies of antique hronzes and allegorical statues (Four quarters of the glohe, Seasons, etc.). In the centre is the *Fontaine de la Pyramide*, by Girardon.

Beyond the Parterre du Nord, to the N., is another sloping parterre, at the beginning of which is the *Bath of Diana*, a square basin, with lead-reliefs by Girardon; adjacent are statues of The Choleric, hy Honzeau, and The Sanguine (flute-playing faun), hy Jouvenet. Then the *Allée d'Eau* or *des Marmousets*, consisting of 22 gracefnl groups of children and young satyrs supporting hasins whence the water descends into the *Bassin du Dragon* (the dragon hy the hrothers Marsy, restored in 1890 hy Tony Noël), and thence to the **Bassin de Neptune*, the largest in the grounds (comp. pp. 348, 366). It was completed in 1684, hut the sculptures which adorn it date only from Louis XV's time: in the middle, Neptune and Amphitrite, by the elder Adam; on the right, Proteus gnarding the flocks of Neptune, by Bouchardon; the Ocean, by Lemoyne; at either end, a dragon bearing a Cupid, by Girardon, etc.

Near the Bassin de Neptune, on the same side as the palace, is the *Bosquet de l'Arc-de-Triomphe* (Pl. 6), with a statue of France hetween Spain and Germany. hy *Coyzevox* and *Tuby*. The other statues have heen hrought hither from 'bosquets' which are now dismantled.

To the E. of the Bassin de Neptune is an exit giving on the Rue des Réservoirs (p. 353; tramway to the railway-stations, see p. 349); to the W. is an exit to the Avenue de Trianon.

The Trianons.

The AVENUE DE TRIANON is the principal approach to the Grand Trianon, which adjoins the park of Versailles on the N., 3/4 M. from the palace and 1 1/2 M. from the station of the Rive Droite. Tramway (see p. 350) to the Allée St. Antoine, then through the railing n front of the station and down the avenue opposite.

The **Grand Trianon,** a handsome villa of one story, was erected by Louis XIV for Madame de Maintenon in 1687-88, from plans by *J. Hardouin-Mansart.* It occupies the site of the hamlet of Trianon, purchased in 1663 by the king, who was fond of coming here and entertaining a select circle with dinners, balls, sports, and comedies. The attractive interior is adorned with paintings by Mignard, Le Brun, Boucher, Rigaud, Van Loo, Coypel, etc., and other works of art. Entrance at the end of the Allée de la Reine, on the left. Admission see p. 348; little time is allowed for a close inspection.

The Salon des Glaces contains a table with a top made of a single piece of oak, over 9 ft. in diameter. The 4th room (Salon de Famille) has portraits of Louis XV and Marie Leszczinska, by *J. B. Van Loo.* The 'grand vestibule' in the middle portion is adorned with a marble group by *V. Vela* (1862), representing the Union of France and Italy. In this room Marshal Bazaine was tried and found guilty of treason, the Duc d'Anmale presiding, in 1873. In the following room, on the right: *Etex,* Olympia deserted (marble). Two rooms farther on we notice four vases in Sèvres porcelain imitating Japanese ware; on the chimneypiece, an antique cameo in oriental alabaster with a relief (Sacrifice to Pan); paintings by *Bon Boullongne, N. Coypel,* and others. The handsome malachite vases in the next room were presented to Napoleon I. by the Czar Alexander I. Then comes a room with four pictures by *Boucher:* Neptune and Amymone, Venus and Vulcan, Fortune-teller, and Fishing. — The apartments in the wing on the left, called the *Trianon-sous-Bois,* are not shown. — Finally, we pass through Napoleon I.'s apartments, where we see (in the drawing-room) a table of Roman mosaic given him by Pope Pius VII.

The GARDEN OF THE GRAND TRIANON is open to the public like the rest of the grounds. We enter it by a door to the right of the façade, or from the garden of the Petit Trianon, behind the Salon de Musique (p. 370), to the left. The little cascade here, called the *Buffet de l'Architecture,* in three tiers of red marble, with basins of white marble and statuettes and ornaments in gilded lead, was designed by J. Hardouin-Mansart. The *Plafond de Mansart,* or *Le Miroir,* to the left, with two dragons and four groups of children, is by Hardy.

The GRANDES EAUX DE TRIANON (comp. p. 348), consisting of the above-mentioned fountains, the *Fer-à-Cheval,* and some smaller fountains, play simultaneously from 4 to 5 o'clock.

To the right of the Grand Trianon is a MUSÉE DES VOITURES (open at the same times as the Trianon). It contains eight state-carriages, *viz.* those used by Napoleon I. at his coronation, as first consul, and at his second marriage; *Coronation-carriage of Charles X, restored by Napoleon III. for the baptism of the Prince Imperial; carriage used at the baptism of the Comte de Chambord and the marriage of Napoleon III.; carriage used at the baptism of the King of Rome; ambassadors' state-carriage; carriage used by the Czar and Czarina in Paris in 1896. Round the room are gala-harness and historic sledges, *e.g.* those of Marie Antoinette, with panels by *Watteau;* Mme. de Pompadour, a dainty fancy shaped like a shell;

Mme. de Maintenon, in keeping with her more austere tastes, and supported by a tortoise; and Marie Leszczinska. Here also are the sedan-chairs of Louis XIV, Louis XVI, Marie Antoinette, etc. — It is proposed to make this museum more complete.

The **Petit Trianon**, a little to the N.E. of the other, erected for Mme. Dubarry by Louis XV in 1766 from the plans of *Gabriel*, was a favourite resort at a later date of Marie Antoinette and the Duchess Helen of Orleans. The Empress Marie Louise also stayed there sometimes. It is decorated in the Louis XV style with the exception of a few rooms which were altered for Marie Antoinette. Admission see p. 348.

Antechamber. Paintings by *Natoire*. — Dining-room, where Louis XV used to give his 'petits soupers'. Traces of the trap-door through which the tables appeared, ready-laid, may still be seen. Paintings by *Pater*; portraits of Louis XVI, by *Callet*, and Marie Antoinette, by *Roslin*. Ballets danced at Schœnbrunn by Marie Antoinette when she was still an archduchess. — A tasteful staircase with a handsome lantern ascends to the first floor. Queen's study. The paintings over the door and above the mirror are by *Natoire* and *Lépicié*. — Drawing-room. Harpsichord of 1790; paintings by *Pater*. — Boudoir. Bust of the queen in Sèvres china, broken at the Revolution and afterwards restored. — Bedchamber. Portrait of Louis XVII (?), by *Mme. Lebrun* (?; more probably a copy after *Kocharsky*).

The 'Jardin Français', to the left, through which the Petit Trianon was entered, contains the 'Pavillon Français', built under Louis XV, in which there is a large summer dining-room.

A visit should be paid to the *Garden of the Petit Trianon (open all day), with its 'hamlet' (usual entrance by the door on the right of the court). It was laid out in the English style for Marie Antoinette and contains some fine exotic trees, planted by B. de Jussieu. A turning to the right, by the rivulet, leads to a 'Temple of Love', with a Cupid after *Bouchardon* (original in the Louvre, p. 114), and other remains of the original garden.

The *Hamlet* (restored in 1899), as the nine or ten rustic cottages grouped round an artificial lake are called, was built by *Mique* and *H. Robert* in 1782-86 for the court-ladies who wished to indulge in the idyllic life which became the fashion in consequence of J. J. Rousseau's book, 'Le Devin du Village', or Village Soothsayer. There are a 'maison du Seigneur', another for the 'bailli' or bailiff, a 'parsonage', a 'mill', a 'boudoir', a 'dairy-house', a 'tour de Marlborough', the Duke's name being frequently in French mouths at that time, a 'keeper's house', and, farther on, a 'farmhouse'. — The walk on the other side of the lake leads back to the vicinity of the château, where there is a 'salon de musique', with an ornamental pond, rockeries, etc.

About 1¼ M. far from Versailles station, at *La Boulie*, is the *Golf Course* of the Société de Golf de Paris (see p. 46).

From Versailles to St. Germain-en-Laye. — 1. By the *Chemin de Fer de Grande-Ceinture*, 14½ M., in ¾-1 hr. (fares 2 fr. 5, 1 fr. 60, 1 fr. 25 c.). — The train starts from the Gare des Chantiers (p. 349), threads a short tunnel and then one nearly ½ M. long, and passes near the Pièce d'Eau des Suisses (p. 367). Fine view of the palace on the orangery side.

3½ M. **St. Cyr** (4253 inhab.), with a celebrated military school founded in 1806, attended by 750-800 pupils from 16 to 20 years of age and furnishing about 400 officers to the army every year. The school occupies the 'Maison d'Education' for girls established here by Mme. de Maintenon, for which Racine composed his 'Esther' and 'Athalie'. St. Cyr is also reached by tramway (p. 350) from Versailles. — 5½ M. *Bailly.* — Beyond (7 M.) *Noisy-le-Roi* the train enters the Forest of Marly (p. 373). Short tunnel, beyond which we enjoy a fine view, to the right, of the forest. — At (8½ M.) *St-Nom-La-Bretèche-Forêt-de-Marly* we join the line from Paris to St. Germain viâ Marly (p. 372).

2. By the *Chemin de Fer de l'Ouest*, as far as Bécon (p. 340), in ca. 1½ hr. (through-fares 1 fr. 60, 1 fr. 35 c.).

From Versailles to Rambouillet, Chartres, and Dreux, see *Baedeker's Northern France.*

24. From Paris to St. Germain-en-Laye.

The two principal attractions of *St. Germain* are the view from the terrace and the Museum of Antiquities, open on Tues., Thurs., and Sun. (p. 376).

The *Steamboat Journey* from Paris is pleasant but much longer (4 hrs.) than the railway route (see below). The steamer, named the '*Touriste*', starts in summer (1st May-30th Sept.) from the Pont-Royal (p. 298; left bank) at 10.30 a.m., and leaves *Le Pecq* at 5 p.m. (in Sept. 4 p.m.); outward fare 3, return-fare 4½ fr. Déj. on board 4 or 6, D. 5 or 7 fr.

A. By the Direct Railway.

13 M. *Chemin de Fer de l'Ouest.* Trains start from the Gare St. Lazare (p. 213; booking-office upstairs in the central portion) about 30 times daily. The journey occupies 30-50 minutes. Fares 1 fr. 50, 1 fr. 5 c.; no reduction on return-tickets, which, however, are available for the line viâ Marly-le-Roi (p. 372).

From Paris to (3¾ M.) *Asnières*, see p. 339. From this point to (5½ M.) *La Garenne-Bezons* there are two distinct lines, with different stations, which the trains follow alternately. To the left diverges the line to Versailles, to the right that to Argenteuil (p. 390). The St. Germain railway passes numerous villages and country-houses. — 5½ M. *La Garenne-Bezons.* The village of *Bezons*, 1¼ M. distant, on the right bank of the Seine, contains a 15th cent. church and a château of Louis XIV's time. The road to Bezons passes *Petit-Nanterre*, with its large *Reformatory.* — The line to Rouen, Havre, and Dieppe (see p. 443) diverges to the right. Fine view on the left, where Mont Valérien (p. 348) is conspicuous.

7½ M. **Nanterre** is an old country-town (14,140 inhab.), where, according to tradition, St. Geneviève, the patron-saint of Paris, was born in 422 (p. 283). About ⅓ M. from the station, in the Rue du Chemin-de-Fer, to the left, is the church, dating from the 13-14th cent., but extensively restored and altered in the 17th century. Near it, in the courtyard of a school, is the miraculous well of St. Geneviève. Annual pilgrimage on Sept. 16th. A 'Rosière' festival is held here on Whit-Monday. In the Place de la Fête, near the church, to the S., is a fountain in memory of J. B. Lemaître, a benefactor of the town. — Steam-tramway, see p. 373.

8½ M. **Rueil** (p. 373). The station is about ½ M. from the centre of the town (steam-tramway, p. 373). — The train crosses the Seine, which is divided here by an island into two arms.

9½ M. **Chatou** (*Hôt.-Restaurant du Soleil-d'Or; Café-Restaurant de l'Hôtel-de-Ville;* others near the station) is a village of 4514 inhabitants. The pretty country from Chatou to Le Pecq is a favourite summer-retreat of the Parisians and abounds in villas. The church (restored) was founded in the 13th century. The Square de la Mairie is adorned with a bust of the Republic, by Firmin Bate (1902). On the river-bank is an 18th cent. château designed by Soufflot. — On the other side of the railway is the modern village of (1 M.) *Croissy*, 2 M. from *Bougival* (see below). An omnibus plies in summer 15 times daily to Croissy (30 c.), Bougival (30 c.), and Louveciennes (see below).

10½ M. **Le Vésinet** (*Cafés-Restaurants de la Gare* and *du Chalet*, Rue de l'Eglise, near the station), a modern village (pop. 5414) built for the most part in an old park. It possesses a convalescent home for women and a race-course.

12 M. **Le Pecq** (pop. 1791), partly on the slope of the hill below St. Germain, with two châteaux (Grandchamps and Rocheville) and a chalybeate spring. In the cemetery is the monument of the composer *Félicien David* (1810-76), by Millet and Chapu. Omnibus to Montesson, 30 c. Lift to the terrace of St. Germain (p. 379; up 15 c., down 10 c., with bicycle 15 & 20 c.). Steamboat, see p. 371.

The train now recrosses the Seine, here again divided into two arms by an island, and ascends a steep gradient passing over a viaduct and through two tunnels to (13 M.) *St. Germain-en-Laye* (p. 375).

B. Railway via Marly-le-Roi.

24 M. *Chemin de Fer de l'Ouest*, from the Gare St. Lazare, as above in 1⅓-1½ hr. (fares 1 fr. 80, 1 fr. 20 c.). Return-tickets, see p. 371.

From Paris to (9½ M.) *St. Cloud* the train follows the line to Versailles (right bank, p. 348), which then diverges to the left. — Beyond (10½ M.) *Garches* (associated with the sortie from Montretout, p. 341) the train passes the château of *Villeneuve-l'Etang* (now a branch of the Institut Pasteur, p. 335), the racecourse and park of *La Marche* (steeplechases), and the *Hospice Brezin*. Tunnel. — 12½ M. *Vaucresson* (pop. 1016). Another tunnel. To the left, the stud-farm of M. Edm. Blanc and the *Château of Beauregard*. We then obtain a good view, to the right, of the valley of the Seine and St. Germain-en-Laye.

14½ M. *Bougival-la-Celle-St-Cloud* (pop. 3547), prettily situated near the beautiful forest of La Celle-St-Cloud. Bougival lies about ¾ M. below the station (see p. 375). To the left is the Aqueduct of Marly (p. 373). Tramway from Marly to Rueil (station opposite the bridge). — 15 M. *Louveciennes*, a village with numerous large

villas and a church of the 13th cent., partly rebuilt, with a painting (St. Geneviève) by Mme. Lebrun. Conspicuous on the top of a hill to the W. is the *Aqueduct of Marly*, constructed under Louis XIV to bring to Versailles the water raised by the hydraulic machine at Marly (p. 375), but never completed. — The train now passes through a tunnel and some cuttings, and crosses the road and tramway-line from Rueil to Marly-le-Roi (p. 375) by a viaduct 930 ft. long and 145 ft. high. Good view of St. Germain.

16 M. **Marly-le-Roi** (560 ft.; pop. 1568; *Hôt. des Trois-Couronnes*), once noted for its château, built by Lonis XIV in 1679-90 and destroyed in 1793. The remains include the *Abreuvoir*, a large basin near the tramway-station, parts of the extensive garden-walls, and the small *Park*, the nearest entrance to which is at the end of the avenue ascending to the right from the Abreuvoir. The *Villa Montmorency*, at the top of the village, with its array of ten sphinxes in red granite, belongs to M. Victorien Sardou, the dramatic author. — The *Forest of Marly* contains the shooting-preserves of the president of the republic (visitors are requested to shut the gates after them), besides a stud and a racecourse.

17½ M. *L'Etang-la-Ville* (Restaurant Yvon; Hôt.-Restaurant Au Pavillon-Bleu), a small village situated in a valley, has an interesting church of the 11th, 12th, and 15th centuries. We reach the Forest of Marly (see above) from this point in ¼ hr. by turning to the left and passing under the railway; but the next station, (18½ M.) *St-Nom-La-Bretèche-Forêt-de-Marly*, is within the forest itself. Here the line joins the *Grande Ceinture* line (p. 370). Fine view of St. Germain to the right. — 20½ M. *Mareil-Marly*. Beyond the next station, *Fourqueux*, to the W., is the *Forest of St. Germain*. From (22½ M.) *St-Germain-Grande-Ceinture*, 1 M. from the château, the line makes a wide curve to (24 M.) *St-Germain-Ouest* (p. 375), the terminus, beside the château.

C. By Steam Tramway.

11½ M., in 1¼ hr. (fares 1 fr. 65, 1 fr. 15, return 2 fr. 70, 1 fr. 85 c.). The cars start from the Place de l'Etoile; ticket-office to the left as we leave the *Métropolitain* station, behind the Arc de Triomphe.

The steam-tramway quits Paris by the Avenue de la Grande Armée and the Porte Maillot (p. 235), traverses *Neuilly* (p. 223) by the Avenue de Neuilly, crosses the Seine, and at the top of the Avenue de la Défense-de-Paris turns to the left. — 2¼ M. *Pont de Neuilly* (Courbevoie, see p. 340). — 2¾ M. *Rond-Point de la Défense*, near the *Monument de la Défense de Paris* (p. 340). — 3½ M. *Rond-Point des Bergères*, a stopping-place not far from the railway-station of Puteaux (p. 340). We cross the plain to the N. of Mont Valérien (p. 348).

4¾ M. *Nanterre* (p. 371), to the S.E. of the village.

5¾ M. **Rueil** (*Hôtel du Lion-d'Or*), a small town with 11,013

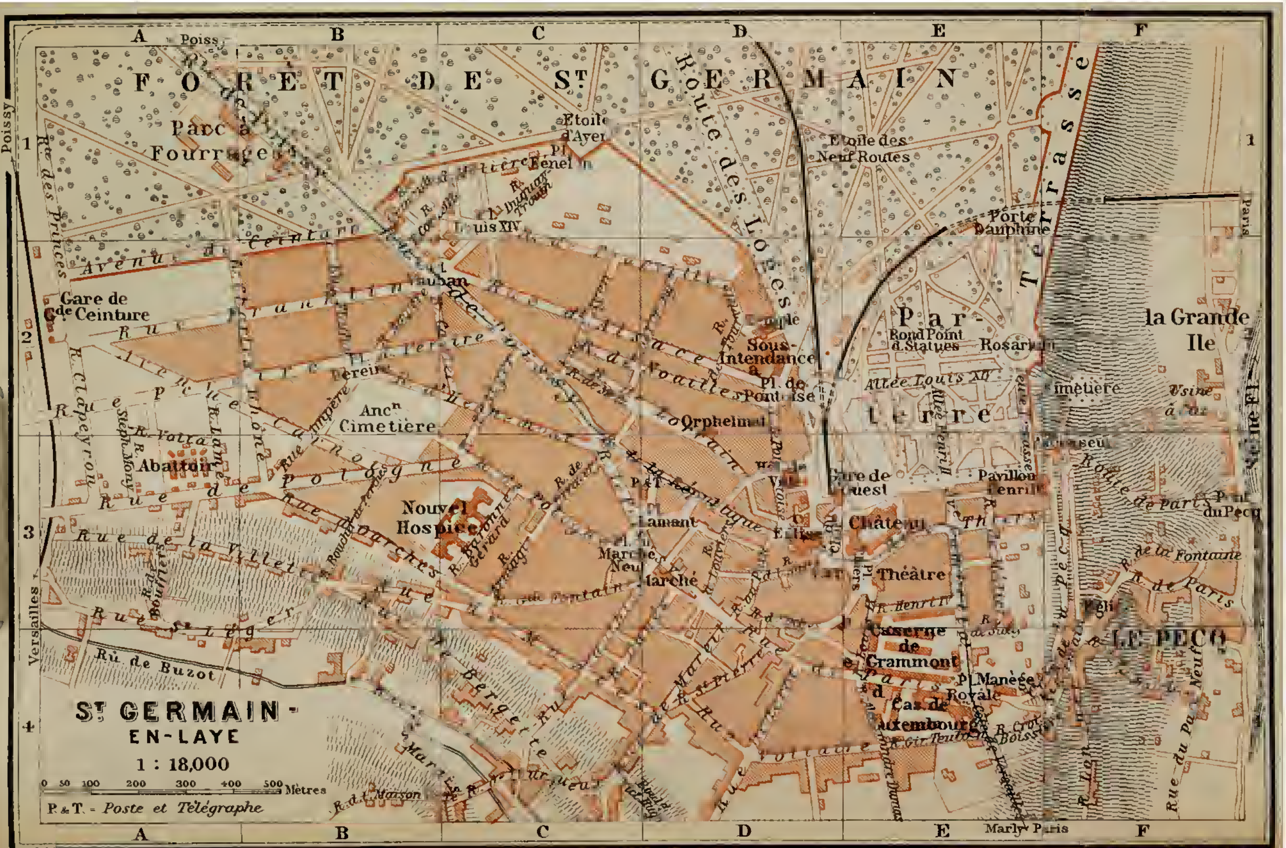
inhab., enjoyed considerable importance under Louis XIII owing to the splendid château (now demolished) that Richelieu possessed there, and was famous at the beginning of the 19th cent. for its proximity to the château of La Malmaison. The church may be reached either by the Rue de Maurepas, which continues the Avenue du Chemin-de-Fer beyond the road, to the S., or by turning to the left as we leave the tramway-station (Rueil-Ville), and then to the right by the Rue de l'Hôtel-de-Ville. The *Church*, in the Renaissance style (restored in 1857), contains the monuments of the Empress Josephine (see below) and her daughter Queen Hortense (d. 1837), mother of Napoleon III., with statues by *Cartellier* and *Bartolini*. The handsome organ-loft is by *Baccio d'Agnolo* of Florence (15th cent.). The relief, in bronze-gilt, over the high-altar came from the chapel of La Malmaison.

Railway Station, 1/2 M. to the N.W., see p. 372. A branch *Steam-Tramway* runs thence to connect with that from Paris.

6 1/2 M. **La Malmaison**, noted for its château, is about 1/3 M. to the S.W. of the tramway-station (by the Av. du Château and then to the right). The *Château*, which was built in the middle of the 18th cent. and remodelled by Percier and Fontaine, is celebrated as the residence of the Empress Josephine, who withdrew there after her divorce in 1809 and died there in 1814. Maria Christina, Queen of Spain, occupied the château until 1867, and it was a favourite resort of the Empress Eugénie. The château and what is left of the park, which had been partly cut up into lots, were purchased and presented to the nation in 1900 by M. Osiris (p. 216). Visitors are admitted daily, except Mon., 10-5 (10-4 in winter), and are conducted by an attendant (fee). 'Vestiaire' (10 c.) to the right of the railing. Keeper: M. Pallu de la Barrière.

Ground Floor. To the left of the *Vestibule d'Honneur* are the *Dining-Room* (restored to its original condition), the *Council Chamber*, and *Bonaparte's Library*, with old book-cases with glass doors and a small mahogany cabinet with a secret lock, in which the First Consul kept valuable documents. To the right of the vestibule is the *Billiard Room*, with portraits of pashas brought from Egypt by Bonaparte (1799). In the *Empress's Reception Room* (restored to its original condition) are Josephine's tapestry-loom, work-table, etc.; in the *Music Room*, her harp, etc. — First Floor. Passing through the *Bathroom*, *Josephine's Dressing-Room*, and *Napoleon's Bedroom*, we reach the *Mortuary Chamber of the Empress*, faithfully restored to its original condition, with her bed, hangings, and furniture. The *Waiting-Room*, which we next enter, contains some furniture belonging to Queen Hortense, from the château of Arenenberg in Switzerland, presented in 1906 by the ex-Empress Engénie. On the right is a marble bust of Josephine, by *Chinard*.

To the left in the pretty Park is the *Allée de l'Exil*, bordered with laurels, where Napoleon bade farewell to his family before starting for St. Helena (1815). To the left of this walk is the *Chapel*, erected by Maria Christina (see above), with the arms of Spain in the windows. On the lawn, to the right, is the fine *Cedar of Marengo*, planted by Josephine to commemorate the victory of Marengo (1800). We proceed to the left in front of the rear-façade of the château; here stand two *Obelisks* brought from Egypt by Bonaparte. The handsome walk on the left, flanked with lime-trees, leads to the *First Consul's Study*, a small summer-house (closed).


St. GERMAIN-EN-LAYE
1 : 18,000
0 50 100 200 300 400 500 Mètres
P. & T. - Poste et Télégraphe
FORÊT DE St. GERMAIN
Parc à Fourrages
Étoile d'Ayen
Étoile des Neuf Routes
Route des Loges
Terrasse
Porte Dauphine
Parterre
Rond Point d. Statues
Rosaire
Allée Louis XIV
Allée Henri II
la Grande Ile
Cimetière
Gare de Gde. Ceinture
Avenue de Ceinture
Rue Clapeyron
Rue de Poissy
Anc. Cimetière
Abattoir
Nouvel Hospice
Rue de la Villette
Rue St. Léger
Rû de Buzot
Sous-Intendance
Pl. de Pontoise
Orphelinat
Gare de l'Ouest
Pavillon Henri IV
Château
Théâtre
Caserne de Grammont
Pl. Manège
Royale
Cas. de Luxembourg
Marché Neuf
Route de Paris
Rue de Paris
Pont du Pecq
LE PECQ
Rue du Pont Neuf
Rte. des Princes
Rue de Pologne
Rue des Ursulines
Rue d'Alsace
Rue de Noailles
Rue de la Bergette
Poissy
Versailles
Paris
Marly - Paris
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7 M. *La Jonchère.* A road ascends hence to the right to La-Celle-St-Cloud (1½ M.; p. 372), skirting the château of La Jouchère, which belonged to Louis Bonaparte. The tramway next passes a fine grove of chestnuts, and a wood (to the left) with the *Etang de St. Cucufa*, 1¼ M. from the station.

8 M. **Bougival**, a village (pop. 2584) on the left bank of the Seine, much frequented by rowing parties. Part of the *Church*, which possesses a handsome Romanesque bell-tower, dates from the 13th century. On the opposite bank of the Seine are *Croissy* and *Chatou* (p. 372). — Railway-station, see p. 372.

8½ M. *La Machine*, a suburb of Marly, is named from the hydraulic machine by which Versailles and St. Cloud were supplied with water. The old machinery, constructed by a Dutchman named Ranneken at a time (1685) when mechanical science was in its infancy, is said to have cost 4 million francs. This apparatus was replaced in 1855-59 by a stone dyke, 6 iron wheels, and 12 forcing-pumps, by means of which the water is driven up in a single volume (ca. 25,000 cubic metres per day) to the reservoir, situated ¾ M. from the river and 505 ft. above it. Visitors are admitted (fee). On the other side of the river is the model *Jersey Farm*, belonging to M. Hugo (ferry).

At (9½ M.) *Port-Marly* the tramway-line quits the banks of the Seine.

A branch of the steam-tramway to (1¼ M.) *Marly-le-Roi* (p. 373) ascends to the S., passing under the *Viaduct of Marly* (p. 373).

The main line follows the highroad to St. Germain, on the S. side of which it ascends, traverses the Place Royale and the Avenue Gambetta, turns to the left into the Rue Thiers, and halts in the Place du Château. — 11½ M. *St. Germain-en-Laye.*

ST. GERMAIN-EN-LAYE.

Stations. *Gare de l'Ouest* (Pl. D, E, 3; lift from the arrival-platform to the level of the exit, 10 c.); *Gare de Grande-Ceinture* (Pl. A, 2; see p. 373).

Hotels-Restaurants. *Pavillon Henri IV (Pl. E, 3), at the beginning of the terrace (p. 379; view), of the first class, R. 10-15, B. 1½, déj. 5, D. 6 fr., or à la carte, with a 'salon historique', a ceiling painted by Tournier (1863; Apotheosis of Louis XIV), etc.; Pavillon Louis XIV et Continental (Pl. a; D, 2), Rue d'Alsace, at the beginning of the forest, of the first class (closed in winter), déj. 4, D. 6 fr., or à la carte; Prince de Galles (Pl. c; D, 3), to the right of the church; Ange-Gardien, De France (Pl. d and e; E, 4), Rue de Paris 74 and 63, near the barracks, déj. 2½, D. 3 fr.

Restaurants at the hotels. Also *Aigle-d'Or*, Rue du Vieil-Abreuvoir, déj. 2½ fr. incl. wine, good; *Targe*, Rue au Pain 83, at the corner of the Rue de la République, déj. or D. 2½ fr. (also pastry-cook). — **Cafés.** *Café du Débarcadère*, Place du Château; *François Premier*, Rue de la Surintendance.

Cabs (in the Place du Château). Within the barriers, per drive 1¼ fr., on Sun. and holidays 1½ fr.; per hour 2 and 2½ fr. Beyond the barriers, within a radius of 15 kil. (9½ M.), 2½ and 3 fr. per hour; 'indemnité' for return if the carriage be dismissed outside the barriers.

Steam Tramway. To Paris, see p. 373. To (3½ M.) *Poissy* (p. 443; comp. the Plan), in 24 minutes.

Post & Telegraph Office (Pl. P and T), Rue François-Bonvin (Pl. C, D, 3); branch-office opposite the theatre in the Place du Château (Pl. D, 3). *Protestant Church* (Pl. D, 2), Avenue des Loges.

St. Germain (280 ft.), a quiet town with 17,297 inhab., is noted for its beautiful situation and healthy air, which as far back as the 12th cent. caused it to be a favonrite summer residence of the kings of France. It is mnch frequented in summer by Parisians, and there are a number of English residents.

The **Château** (Pl. E, 3) owes its origin to a fortress built on this site by Louis le Gros (1108-37) to command the Seine. The pretty Gothic chapel, which is still in existence, was completed in 1238 by *Pierre de Montereau* (see p. 263), in the reign of St. Lonis. During the wars with England the castle was destroyed. It was restored by Charles V, but the present building, whose gloomy strength contrasts strikingly with the cheerful appearance of other contemporaneous edifices, dates from the time of Francis I., who here celebrated his nnptials with Claude, daughter of Lonis XII. It was designed by *Pierre Chambiges* (pp. 92, 175) and *Guillaume Guillain.* Henri II began another château, completed by Henri IV; but this was destroyed in 1776, with the exception of the Pavillon Henri IV (Pl. E, F, 3; see p. 375). Louis XIV was born here in 1638, and he retired hither after the death of his mother Anne of Austria (p. 88) in order to escape from the uncongenial atmosphere of Paris. Finding the space inadequate, however, he constructed the sumptuous palace of Versailles (p. 351). The château was afterwards occupied for 12 years by the exiled king James II. of England, who died here in 1701 (comp. p. 330). Napoleon I. converted it into a school for cavalry-officers, and it was afterwards used as a military prison. The restoration of the château on the original plans, which was begun in 1862 by E. Millet, is now in the hands of MM. Lafollyle and Daumet. The exterior was completed in 1906. The monumenta gate is adorned with two figures of Fame, by *D. Puech*, after a bronze of the time of Henri III.

The *Musée des Antiquités Nationales, which the château now contains, embraces an interesting collection of objects ranging in date from the dawn of civilization in France to the period of the Carlovingians. The museum is open to the public on Sun. from 10.30 a.m., on Tues. and Thurs. from 11.30 a.m., to 4 or 5 p.m., and to strangers on other days (Mon. excepted) by special permission. The exhibits are provided with explanatory notices, and there are also a good catalogue (1½ fr.) and an illustrated guide (1 fr.) by the curator *M. Sal. Reinach* (1898), besides two illustrated catalogues (5 fr. each) of the quaternary epoch and the Roman bronzes, and one of the Musée Chrétien (early-Christian objects; 2 fr.). — 'Vestiaire' optional.

Ground Floor. — The principal entrance is through the court, on the left, but in winter and in rainy weather admission is by a small door in the vestibule to the left, which opens on Room S (p. 377).

The CHAPEL, to the right of the court, contains the *Musée Chrétien*: Early-Christian and Gallo-Roman sculptures and inscriptions (4-9th cent.); casts (a few originals) of Christian sarcophagi from the S. of Gaul, pagan types (heads of Medusa, etc.) assimilated to Biblical subjects: 46,206. Baptism, 27,108. Jonah and heads of Medusa, 46,198. Christ and the apostles, and the three sarcophagi of SS. Francovée, Quiterie, and Seurin (so-called); *20,580. Christian altar of the 5th cent. (at the end, left), adorned with doves, lambs, and the cross flanked by the letters α and ω. On the walls are Christian funeral inscriptions and a few Jewish inscriptions with the seven-branched candlestick.

Rooms S and *R*, to the left of the principal entrance: Casts of bas-reliefs and of the medallions from the Arch of Constantine at Rome (originally on a monument to Trajan); models of Roman engines of war capable of throwing projectiles to distances of 340 and 175 yds.; pirogues, etc. — *Rooms A*, *B*, and *C*, to the right of the entrance: Casts of bas-reliefs from the Arc d'Orange and the Julian tomb at St. Remy, near Arles. Room B also contains a medallion of a mosaic found at Autun in 1830, representing Bellerophon and the Chimæra (restored at Sèvres). — *Rooms D*, *E*, and *F* are not yet open (F will be devoted to ancient pottery and D to mill-stones, etc.). — We now return to the entrance, and ascend the handsome brick and stone staircase to the entresol.

ENTRESOL. *Room XIX* (the last on the right). Gallic mile-stones and geographical inscriptions. — *Room XX*. Celtic and Roman inscriptions; sepulchral stones (cippi), etc. — *Room XXI*. Gallic mythology (interesting). By the end-wall, to the right of the door, 24, 414. Cernunnos, a god in an attitude resembling that of Buddha (relief). Middle window, three-headed deities in stone and bronze. Last window but one, 17,321. Altar; behind it, to the left at the extreme end window, 35,224, 26,248, etc., Reliefs and effigies of Epona. — *Room XXII*, on the other side of the staircase. Sculptures relating to the Roman legions in Gaul. — *Room XXIII*. Building materials, etc. — *Room XXIV* and adjoining passages. Cinerary urns, coffins, etc. — *Rooms XXV & XXVI*. Sculptures illustrating Gallic costumes, arts, and pursuits. In the latter room, entrance-wall, left: 8276. Gauls making fans (similar to Japanese fans); 23,920. Gallic veterinary surgeon (?) bearing on his arm a 'hipposandal', or shoe for sore hoofs (found at Nancy); 20,364. Roman bireme (or galley) from the time of Augustus; 24,437. Stele of Blussus, a Rhine boatman (original at Mayence.)

FIRST FLOOR. Rooms I-III, to the right, contain objects of the prehistoric or bone and flint period. *Room I*: Cut flints and bones of animals either altogether extinct or no longer found in France. Cases 1-15 (1 on the left of the fireplace) contain objects found in alluvial deposits and the open country; Cases 16-33 contain tools and bones from caverns, the first shelter of primæval man. In Case 12, between the second and third windows, are different types of flint implements (from St. Acheul, in the Somme department). Cases 22, 25, 26. Bones of reindeer with pictorial carvings, curious specimens of prehistoric art. In the middle, casts of the heads of the woolly rhinoceros (R. tichorinus), cave-lion (Felis spelæa), great cave-bear (Ursus spelæus), urus (Bos primigenius), and the so-called Irish elk (Megaceros hibernicus); also a tusk and molars of the mammoth (Elephas primigenius). On the walls next the court are large frames with casts of works of art of the 'reindeer period' (drawings on bone and horn). On the end-wall is a map of Gaul at that period. By the right-hand windows are fragments from the floor of a cave in Périgord, with fossilized bones, bits of stone knives, and remains of food. — *Room II*. Megalithic monuments and implements of the polished-flint period. Models of dolmens and 'menhirs' (1/20 of the real size), the former being used as burial-places and the latter as memorial-stones; objects found in dolmens; implements and ornaments in bone, earthenware, stone, and ivory. — *Room III*. Dolmen from the tumuli of Gav'rinis, Brittany, and casts of the unexplained characters from the tumuli. To the left of the mantelpiece is an interesting collection of flint arrow-heads.

Adjoining this room is the *Galerie de Mars* or *Salle des Fêtes*, occupying the whole height of the first and second stories. It is in process of

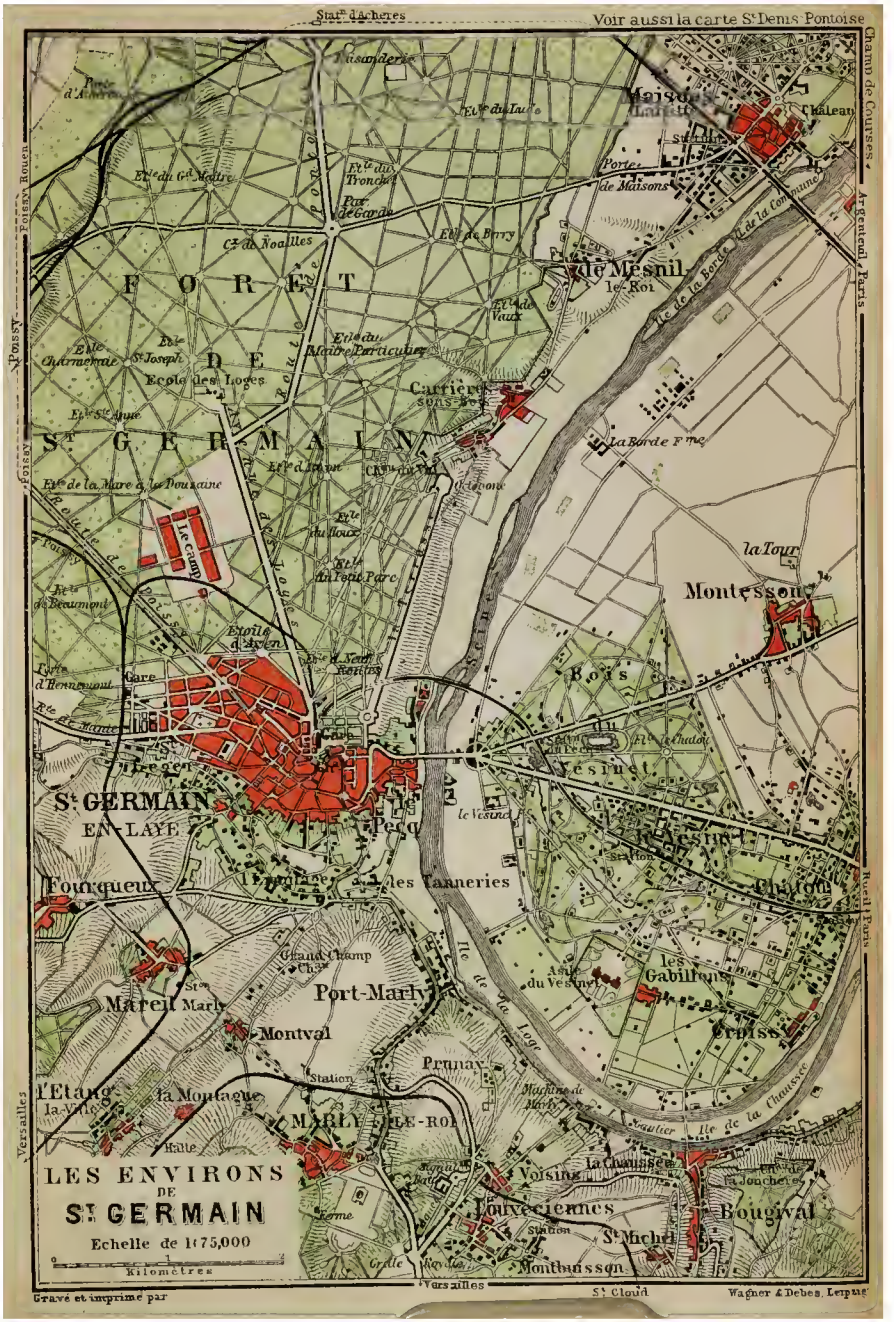
restoration (closed). This room is also called the *Salle de Comparaison*, as it will contain objects from different countries, more especially copies of antiquities found in foreign countries.

Returning to Room III we ascend thence by a short staircase adjoining the Galerie de Mars (open the door) to the —

Second Floor. — To the left, in the turret, is the *Salle de Numismatique* (not numbered), containing Gallic, Gallo-Roman, and Merovingian coins, silver votive objects found at Vichy, trinkets, Merovingian pottery and arms, fibulæ, and glass (in the 1st central case). The 6th case (opposite) contains Merovingian fibulæ and other objects in bronze, gold, and glass. Characteristic features of the barbaric art of this epoch are the inlaying of gold on glass and the use of precious stones. — *Room IV.* Continuation of the bone and flint period: bones from the Swiss lake-dwellings; weapons of flint, bone, and wood. — *Room V.* Objects of the bronze period. In the (10th) glass-case in the centre are about a thousand different articles found in a vault at Larnaud (Jura). — *Room VI.* Gallic antiquities of the early historic period. Tumuli (burial-places), weapons in iron and bronze objects of other kinds, found in tumuli. In the 2nd case (l. of the entrance), Gallic helmets; in the 20th (in the middle) and some of the following cases, fine bronze vases, torques, etc.

Room VII, on the other side of the staircase. Continuation of the Gallic antiquities: burial-places of the *Marne*; fibulæ and torques in bronze; weapons, etc., of iron; black, brown, and grey terracotta vessels. — *Room VIII.* Objects from the burial-ground of Chassemy, in the department of Aisne. — *Room IX.* Specimens of Gallic tombs; reconstruction of a *Burial in a chariot, found at La Gorge-Meillet (Marne), with the chief below and an attendant above. The original objects found in this tomb are in Case 2, to the left. — *Room X.* Gallic tomb from La Cheppe (Marne). — *Room XI (Salle Moreau).* Objects found in Gallic, Roman, and Merovingian cemeteries from the district of Fère-en-Tardenois. To the left of the entrance, mosaics from Autun and Ancy; Gallic swords. Left wall, vases, etc. At the end, mosaics from the villa discovered at Ancy: stag, elephant, etc.; fibulæ in the form of parrots, studded with garnets and other stones; Roman amphoræ, swords; glass, etc. — *Room XII.* Roman pottery. — One of the rooms on this floor is devoted to a collection of **Objects from the Reindeer Epoch*, presented by M. E. Piette, and consisting of singularly realistic carvings and graffiti on reindeer horns and mammoth bones, including drawings of a woman with a reindeer and a woman with a hood, from Mas d'Azil (Ariège); also, coloured pebbles, curious harpoons, and ivory *Figurines. Another room contains a *Prehistoric and Celtic Collection*, presented in 1906 by Baron T. de Baye. Both rooms are at present accessible for specialists only.

First Floor. *Room XIII* (Salle d'Alésia). Roman conquest of Gaul. To the left, Roman soldier armed with the pilum; in the centre, large relief-plan of *Alesia* (the modern Alise-Ste-Reine, in the Côte-d'Or department), and of the siege of that town by Cæsar; farther on, models of Cæsar's besieging-works and of objects found in the excavations at Alise. Models of other works of Cæsar: bridge on the Rhine, works before *Uxellodunum* (perhaps the modern Puy-d'Issolud, in Lot) and before *Avaricum* (Bourges); model of a Gallic wall and articles found at Mont-Beuvray, the *Bibracte* of Cæsar, to the W. of Autun; arms, projectiles, and other articles relating to Roman warfare; medals, etc. — *Room XIV.* Gallo-Roman pottery; vases and figures. — *Room XV.* Pottery; vases with red glazing and reliefs; extensive collection of glass; large collection of fibulæ and other bronze articles, including pincers, needles, etc., in the turret at the corner. — *Room XVI.* Pottery. Objects in bone, etc. — *Room XVII.* Bronzes and Gallo-Roman vases. In the glass-cases: No. 1. Interesting bronzes from Neuvy-en-Sullias. No. 2. Excellent bronze head of a horned river-god (of the Achelous type). No. 3. Vases and animals in bronze; 31,618. Wrestlers (from Abbeville). Nos. 4-18. Gallo-Roman vases, some with inscriptions. No. 5. Bronze mirrors, rings, etc. No. 7. Silver vase with reliefs, etc. Nos. 9-15. Lamps, scales; above, Jupiter in bronze (Evreux). No. 19. Keys, chest with bronze lock, handles. Nos. 20-21. Knife-handles of carved



Stat.n d'Acheres
Voir aussi la carte St Denis Pontoise
Champ de Courses
Argenteuil, Paris
Poissy, Rouen
Poissy
Versailles
Rueil Paris
Maisons Laffitte
Château
Porte de Maisons
Ile de la Borde
de Mesnil le-Roi
Carrières sous-Bois
La Borde Fme
la Tour
Montesson
Bois du Vésinet
Vésinet
Chatou
les Gabillons
Croissy
Port-Marly
Prunay
Marly-le-Roi
Louveciennes
Bougival
St Michel
Montbuisson
Voisins
la Chaussée
Ile de la Chaussée
Ile de la Loge
Machine de Marly
Grand Champ
Montval
Mareil Marly
Fourqueux
l'Etang la-Ville
la Montagne
Pecq
les Tanneries
St Germain en-Laye
Forêt de St Germain
Ecole des Loges
Route de Poissy
Le Camp
Etoile d'Ayen
Gare
Station
Halte
Ferme
Grille Royale
Versailles
St Cloud
LES ENVIRONS DE St GERMAIN
Echelle de 1:75,000
Kilomètres
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bone. Nos. 22-25. Spatulas, pins, needles, etc. in bone, strigils, bronze bits, etc. In the centre is a bronze lampstand found at St. Paul-Trois-Châteaux (Drôme). On the mantelpiece, a bronze bust of Julius Pacatianus, from Vienne. By the window, female head in ivory (Avignon). *Room XVIII* (closed). Roman bronzes.

The *Church* of St. Germain (Pl. D, 3), situated opposite the château, contains a simple monument in white marble, erected by George IV. of England to the memory of James II. (p. 376). The monument was restored by order of Queen Victoria. — In the small *Place* to the right of the façade of the château is a bronze statue (by Mercié) of *Thiers* (1797-1877), who died at St. Germain.

The *Hôtel de Ville* (Pl. D, 3), in the Rue de Pontoise, near the station, contains a small library and collection of old pictures on the second floor (open daily, except Mon., 10-12 and 1-4). — In the adjoining square is a *Statue of the Republic*, by Granet.

The ***Terrace** (Pl. E, F, 2, 1) of St. Germain, beyond the castle and the adjoining 'parterre', extends for $1^1/_2$ M. along the edge of the forest at a height of 200 ft. above the Seine. It was constructed by *Le Nôtre* in 1672, and commands a magnificent survey of the valley, the winding river, and the well-peopled plain. The middle distance resembles a huge park sprinkled with country-houses. In the 'parterre', to the left of the railway-station, is a marble statue of Agrippina, by *Maillet*, and on the other side, near the terrace, one of Vercingetorix, a reduced copy of the statue at Alise-Ste-Reine (see p. 378). Below the terrace appears Le Pecq (lift; see p. 372) beyond which is Le Vésinet. Montmartre is visible on the horizon, and to the right, the Eiffel Tower, but the rest of Paris is concealed by Mont Valérien. Farther to the right, on the hill, is the aqueduct of Marly (p. 373). Beyond Le Vésinet are the hills on which lies Montmorency. — A band plays in the kiosque on the terrace on Sun. in summer at 3.30, and on Tues. and Thurs. at 8.30 p.m.

The beautiful **Forest** of St. Germain is about 11,000 acres in extent, being 6 M. long from S.W. to N.E., and $2^1/_2$-$4^1/_2$ M. broad from S.E. to N.W. The main avenue leads to (2 M.) *Les Loges*, a school for daughters of members of the Legion of Honour holding the rank of non-commissioned officers or a position corresponding thereto (comp. p. 385). Near it is held the popular *Fête des Loges*, which begins on the Sunday after Aug. 25th and lasts ten days. The Pontoise road, striking to the right beyond Les Loges, leads to (3 M.) *Achères Station* (see p. 380 and the Map). It crosses halfway the road from Poissy to Maisons-Laffitte (p. 391), and passes farther on near the *Faisanderie*. — The *Château du Val* (17th cent.), near the N. end of the terrace, is also worth seeing.

From St. Germain to *Versailles*, see p. 370.

From St. Germain to Maisons-Laffitte, 8 M., railway (*Grande Ceinture*) in 35-45 min. (fares 1 fr. 90, 1 fr. 30, 95 c.). A tramway also plies to Poissy (see p. 380), with a branch to ($4^1/_2$ M.) Maisons-Laffitte (p. 391). — The railway describes a wide curve through the Forest of

St. Germain. — 2½ M. *St-Germain-Grande-Ceinture* (p. 373). — 5 M. *Poissy*, see p. 443. — 5½ M. (4½ M. by the road) *Achères*, see p. 392. — 8 M. *Maisons-Laffitte*, see p. 391. — The railway continues to the left to (6 M.) *Argenteuil* (p. 390), viâ *Houilles* and *Sartrouville* (on the main road) and *Val-Notre-Dame.*

25. From Paris to St. Denis and Enghien. Montmorency.

Chemin de Fer du Nord. — The trains between Paris and these places follow the *Ligne Circulaire* between the *Gare du Nord* and the *Gare St. Lazare* (18 M.). Three trains or more every hour from the Gare du Nord (Pl. G, 24; also 'trains-tramways'). To St. Denis, in 8-14 min. (fares 80, 55, and 35 c.; return 1 fr. 20, 85, and 55 c.). To Enghien, in 15-25 min. (1 fr. 35, 90, and 60 c.).

St. Denis may be reached also by Tramways starting from the *Opéra (T N F* and *T N G bis)*; from the *Madeleine (T N E)*; from the *Trinité* (going on to *Epinay*, p. 386); and from the *Porte Maillot (T N A E)*. See Appx., pp. 40, 44. — The journey (uninteresting) takes about ¾ hr.; fares 60 or 30 c.

We start from the Gare du Nord (p. 209). — 1¼ M. *La Chapelle-St-Denis* (Pl. B, 22), beyond the huge goods-station of the Chemin de Fer du Nord, where the line is crossed by the Chemin de Fer de Ceinture (see Appx., p. 46). A little beyond the fortifications the railway to Soissons viâ Crépy-en-Valois (p. 407) diverges to the right. — 2½ M. *La Plaine-St-Denis.* The 'trains-tramways' also stop at *Le Landy* and the *Pont de la Révolte.*

4½ M. **St. Denis.** — **Hotels.** Modern Hotel, Rue de la Fromagerie 2 (Pl. C, 3), opposite the cathedral, R. 2½-5, B. ¾, déj. 2½, D. 3 fr.; Hôtel du Commerce, Place aux Gueldres 1 and Rue de Paris 27 (Pl. C, 3). — *Café de l'Industrie*, Rue du Chemin-de-Fer 27; *Café de Paris*, Rue de la République 20; *Café du Commerce*, Rue de Paris 60.

Tramway Stations (see above). Those of the Opéra and Madeleine lines (coming from Paris) are at the Barrage (Pl. C, 1); the cars traverse the town from S. to N., passing the Rue de la République (Pl. C, 3), where passengers alight for the (½ M.) cathedral (to the right). The station for the return-journey is in the Rue de la République, 3 min. from the cathedral (at the corner of the Rue de Paris).

Post & Telegraph Office (Pl. P & T; B, C, 3), Rue de la République 61 and Avenue de Paris 110.

Admission to the Tombs. At 10.5, 11.5, 12.5, 12.35, 1.35, 2.30, 3.5, 3.35, 4.5, 4.35, 5.5, and 5.35 on week-days; Sun. and holidays 11.5 (unless they clash with a novena or 'neuvaine', in which case the hour is 3 p.m.). Visitors give a fee to the guide. Adm. to the sacristy, treasury, and crypt, 50 c. (free during the festival of St. Denis, 9-17th Oct.).

St. Denis, a prosperous industrial town of 60,808 inhab., with building-yards, chemical factories, etc., is situated near the right bank of the Seine, on the Canal St. Denis (p. 241) and the rivers *Croult* and *Rouillon.* It is chiefly celebrated as the burial-place of the kings of France.

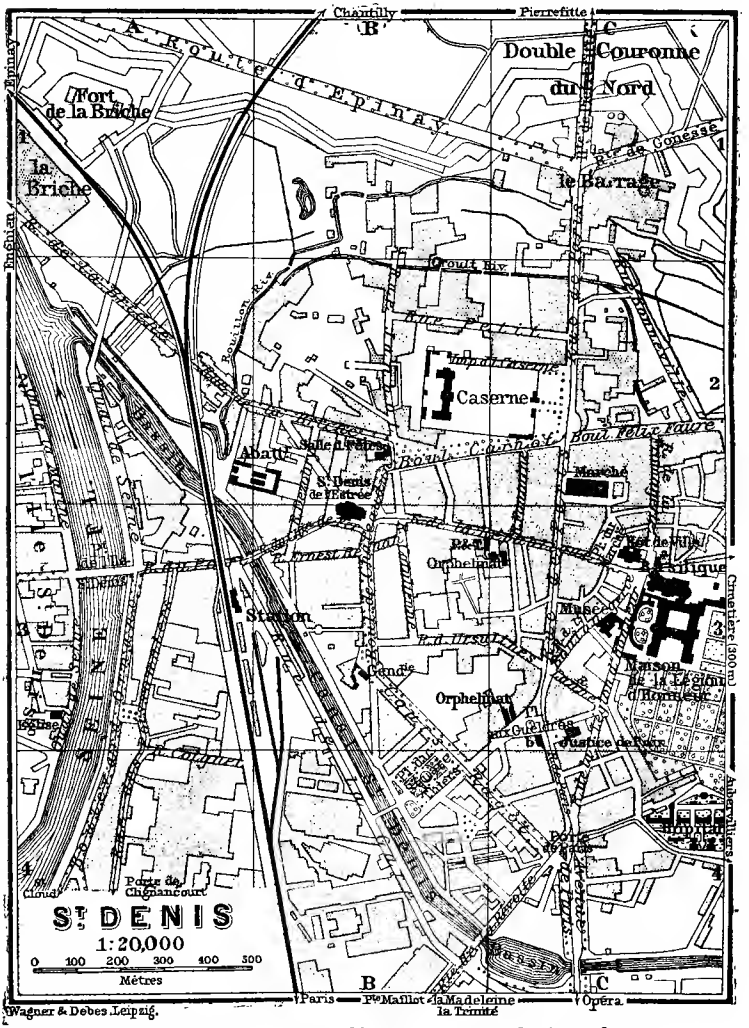
The importance of the town dates from the foundation of its Benedictine abbey by Dagobert I. (d. 638). Under the Carlovingian dynasty the monks of St. Denis are found concerning themselves with political as well as with spiritual matters. When *Pepin the Short* took possession of the throne of France in 751 he sent *Fulrad*, Abbot of St. Denis, to Rome, to procure the papal confirmation of his title. Three years later *Pope*

Stephen II. took refuge here from the Lombards, and anointed Pepin's sons *Charlemagne* and *Carloman*. Here, in presence of his nobles, Pepin handed over his dominions to his sons before he died. The members of the house of Capet also favoured this abbey. *Louis VI* (d. 1137), whose best adviser was the penetrating, sagacious, and liberal abbot *Suger* (see below), solemnly adopted the *Oriflamme* ('auriflamma', from its red and gold colours), or standard of St. Denis, as the banner of the kings of France. It was suspended above the altar, whence it was removed only when the king took the field in person. Its last appearance was on the unfortunate day of Agincourt (p. xvi). *Abélard* (p. 244) dwelt in this abbey during the 12th cent., until he became abbot of Paraclete near Nogent-sur-Seine. During the absence of *Louis VII* on a crusade in the Holy Land (1147-49) Suger became the administrator of the kingdom, and used his power to increase the dependance of the nobility on the throne. Among the other merits of this renowned abbot is that of having collected and continued the chronicles of the abbey. The *Maid of Orleans* hung up her arms in the church of St. Denis in 1429. In 1593 *Henri IV* abjured Protestantism in this church, and in 1810 *Napoleon I.* was married here to the Archduchess Marie Louise.

The railway-station (Pl. A, B, 3) is $^3/_4$ M. from the cathedral (omnibus, 15 c.) To reach the latter we cross the *Canal St. Denis* (p. 241) and follow the Rue du Chemin-de-Fer, and then the Rue de la Républiqne. At the beginning of the latter stands the parish church of *St. Denis de l'Estrée* (Pl. B, 2, 3), in the style of the 13th cent., built by Viollet-le-Duc in 1864-68. We then cross the Rue de Paris, which intersects the town from N. to S. To the left is the *Hôtel de Ville* (Pl. C, 3), in the Renaissance style, built in 1883.

The *Cathedral or *Basilique* of St. Denis (Pl. C, 3), converted into a parish chnrch in 1895, traditionally occupies the site of a chapel erected about the year 275 above the grave of St. Dionysius, or St. Denis (p. 214), to which the faithful (including St. Geneviève, p. 283) resorted from far and near. *Dagobert I.* (p. 380) substitnted a church for the chapel, and also built an abbey, where he and his successors were buried. Several later reconstructions took place, one at the hands of *Pepin the Short* (d. 768). The *Abbot Suger* (1121-52) decided to build on a more magnificent scale, discarding all but the crypt and a few columns of the former structure. Suger's building marks the beginning of the Gothic tendency in architectnre, the development of which from the Romanesque style can, to a certain extent, be traced here. In the façade round and pointed arches alternate, whereas in the other portions Gothic arches only are found. The choir, consecrated in 1144, is surrounded by radiating chapels, a feature of the Romanesque style, and at the same time exhibits the Gothic buttress-system in an advanced stage of development. A thorough restoration, necessitated by the instability of the fonndations and also by a fire, was carried out from 1230 onwards by the abbots *Eudes Clément* and *Mathieu de Vendôme*, whose leaning to the Gothic style was still more marked. The npper part of the choir, the whole of the nave, and the transept were entirely rebuilt. Dnring the 14th cent. additional chapels were erected in the N. aisle and in the E. wall of the S. transept. St. Lonis (d. 1270) was

the first to erect monuments to his ancestors in the choir, and it became the custom to raise a memorial in the sacred edifice to every king on his death. The honour was afterwards extended to princes



and other illustrious persons. Under the Revolution the cathedral was sacked and the tombs were desecrated (1792-93). The costly restorations effected by Napoleon I., Louis XVIII, and Louis

Philippe were in bad taste; but under Napoleon III., who in 1859 entrusted the work of restoration to *Viollet-le-Duc*, one of the greatest Gothic architects of modern times, it regained much of its ancient magnificence.

The *West Façade* formed part of the building consecrated by Abbot Suger in 1140. It contains three recessed portals decorated with sculptures, which, however, were freely and somewhat unskilfully restored in the 19th century. Those of the central portal represent the Last Judgment, and the Wise and Foolish Virgins; those of the S. portal, St. Denis in prison, after a painting in the Louvre (p. 139), and the Months; and those of the N. portal (modern), St. Denis on his way to Montmartre and the signs of the Zodiac. The bronze doors are all modern. The battlements along the top of the façade were erected for defensive purposes during the 14th century. Behind them rises the high-pitched roof of the nave, surmounted by a statue of St. Denis. On the right and left are two towers, one of which (the left) does not rise higher than the battlements. — The statues of princes and the Martyrdom of St. Denis on the portal of the N. transept are in better preservation.

The *Interior consists of nave and aisles, crossed by a simple transept. Length 355 ft., breadth 130 ft. The dim twilight of the *Vestibule*, which dates from Suger's time and is borne by heavy columns, forms a striking contrast to the airy and elegant *Nave* of the 13th cent., with its slender columns, its triforium, and its thirty-seven large windows, each 33 ft. high. The stained glass is nearly all modern, except that in the Lady Chapel. The *High Altar*, and the altar behind it, known as the 'Confession de St. Denis' (with the relics of the saint), are modern imitations of the style of the 13th century.

The Church of St. Denis is chiefly important and interesting as the Burial Church of the French Kings, nearly all of whom from *Dagobert I.* are interred here with their families (comp. p. 381). The monuments, damaged during the frequent alterations of the church and more especially during the Revolution, were replaced in 1816 with the aid of the fragments preserved by A. Lenoir (p. 292), and were restored by Viollet-le-Duc. They now form an imposing collection of French mediæval and Renaissance sculpture. Visitors are, unfortunately, allowed too little time to study details, but casts of some of the finest tombs may be seen in the 'Musée de Sculpture Comparée', at the Trocadéro (p. 231). — Hours of admission, see p. 380.

N. Side. **Tomb of Louis XII* (d. 1515) and his consort *Anne de Bretagne* (d. 1514), executed in 1516-32 by the *Juste* family, of Tours. This is a shrine in the Renaissance style, with open arcades resembling those of the Visconti monument at the Certosa near Pavia. The king and queen are represented twice: below on the sarcophagus in a recumbent posture, executed in a rude, realistic manner, and again in a kneeling attitude above. Beneath the arches are statues of the Twelve Apostles. At the corners are allegorical figures. On the pedestal are small reliefs of the entry of Louis XII

into Milan (1499), his passage of the Genoese mountains (1507), his victory over the Venetians at Agnadello (1509), and their final submission. — Then, to the right, a fine **Spiral Column* by *Barth. Prieur*, commemorating Henri III (d. 1589). Behind it is another column with three genii, by *Jean Picart* and *Giov. della Robbia*, which contains the heart of Francis II. From this point we see, to the right of the high-altar, the tomb of *Dagobert I.* (d. 638), an interesting monument of the 13th cent., with curious allegorical reliefs representing the king's soul leaving his body and its reception in heaven, a recumbent statue of Dagobert (modern), and erect statues of Sigebert, Dagobert's son (modern), and *Queen Nantilde (13th cent.). The adjacent coloured Madonna (14th cent.) was brought from the church of St. Martin-des-Champs. — To the left, **Tomb of Henri II* (d. 1559) and his queen *Catherine de Médicis* (d. 1589), the masterpiece of the architect *Pierre Lescot* and the sculptor *Germain Pilon*, executed in 1564-83. This tomb, of white marble, is in the same style as that of Louis XII, with twelve columns and twelve pillars. The deceased are represented twice: by nude marble figures on the tomb and by bronze figures in a kneeling posture above the entablature. At the corners are bronze statues of Faith, Hope, Charity, and Good Works, by *Ponce Jacquiau*. The reliefs are by *Regnaudin* and *Roussel*. Behind are monuments of the family of Valois. — We now ascend some steps.

Choir. To the right of the steps are the *Tombs of Blanche and Jean*, the children of St. Louis, interesting works in embossed and enamelled copper. The former was originally in the abbey of Poissy (p. 443), the latter in the abbey of Royaumont. — Above, to the left, is another monument to *Henri II* and *Catherine de Médicis* (see above): recumbent marble figures on a bronze couch. It is said that in her old age the queen disapproved of the nude figures on the other monument, and caused these robed and elderly effigies to be executed. — The chapels round the choir, to which we now pass, contain no monuments; but the Lady Chapel has ancient stained-glass windows, a mosaic pavement dating from the 12th cent., and sculptured scenes from the life of Christ. — Opposite the sacristy is the interesting *Tomb of Frédégonde* (d. 597), of the 11th or 12th cent., which was formerly in the Church of St. Germain-des-Prés. The figure of the queen is represented by a kind of mosaic, formed of small pieces of differently coloured marble, the shape being outlined by thin strips of copper.

The Sacristy (adm., p. 380), to the S. of the choir, was adorned in the 19th cent. with ten paintings relating to the history of the abbey. — On the left is the Treasury, now containing little that is not modern. Chief among the ancient relics are a copper altar-piece, in repoussé work, of the 12th cent., and a gilt copper cross (divided lengthwise into two sections), dating from the 13th century. — On quitting the sacristy we descend sixteen steps on the left to the S. transept, and thence by a flight of steps on the right to the *Crypt* (p. 385).

In the chapel to the right of the choir is the *Monument of Bertrand*

du Guesclin (d. 1380), one of France's most heroic warriors in her contests with England. In the left eye is indicated the wound which the constable received in battle. The tomb of his companion-in-arms, the *Constable Louis de Sancerre* (d. 1402), is close by. — Two interesting reliefs here from Ste. Catherine-du-Val-des-Ecoliers refer to a vow to erect a church of St. Catharine, taken by the 'sergents d'armes' at the *Battle of Bouvines* (1214). The fraternity of sergeants-at-arms (who discharged certain ceremonial functions at tournaments, etc.) was founded by Charles V, and this monument probably dates from a period posterior to that. — *Statue of Charles V* (d. 1380), by André Beauneveu (1364). — *Tomb of Renée de Longueville*, a daughter of François II, Duke of Longueville, who died (1515) at the age of seven years, from the Eglise des Célestins. Opposite are the monuments of *Philippe le Hardi* (d. 1285) and *Philippe le Bel* (d. 1314). — To the left, **Monument of Francis I.* (d. 1547), with kneeling figures of the king, his wife Claude (d. 1524), and their children on the entablature, and scenes from the battles of Marignano and Ceresole, in relief, on the pedestal. This monument is in the same style as that of Louis XII, and is still more sumptuous. It was carried out by *Philibert Delorme*. The sculptures are by *Pierre Bontemps* (the children), *Marchand* (the recumbent figures), *Jacquiau*, etc. — **Urn*, containing the heart of Francis I., a masterpiece in the Renaissance style by *Pierre Bontemps*, representing the Arts and Sciences and adorned with exquisite reliefs. This work was originally destined for the Abbey des Hautes-Bruyères near Rambouillet. — *Monument of Louis d'Orléans* (d. 1407) and *Valentine de Milan* (d. 1408), erected by their grandson, Louis XII, in the Eglise des Célestins, and due to Milanese artists. — *Monument of Charles d'Etampes* (d. 1336), a masterpiece of the 14th century.

The CRYPT was built by *Suger* for the bones of St. Denis and his two fellow-martyrs. The central part, under the sanctuary, is occupied by the burial-vault of the Bourbons, which was formed by Henri II and now contains the coffins of the following royal and princely personages: *Louis XVI*, *Marie Antoinette*, *Louis XVIII*, *Adélaïde* and *Victoire de France*; the *Duc de Berry* and two of his children; *Louis Joseph* and *Louis Henri Joseph*, the last two princes of the house of Condé; lastly, *Louis VII*, and *Louise of Lorraine*, wife of Henri III, which were brought from elsewhere. — In the crypt-chapels and by the external wall of the central part of the crypt are a few indifferent statues, including a *Statue of Marie Antoinette*, a kneeling figure in a ball dress, by Petitot; a *Statue of Louis XVI*, by Gaulle; a *Statue of Diana of France*, of the 16th cent., etc.

The extensive buildings which adjoin the church belong to the old *Abbey*, which was transformed by Louis XIV and Louis XV. Since 1809 they have been the seat of the *Maison d'Education de la Légion d'Honneur* (Pl. C, 3), a school affording a free education to 500 daughters of officers, members of the Legion of Honour, down to the rank of captain, and also of civilian members.

In the Rue de la Boulangerie, to the S.W. of the basilica, at No. 15, is a MUSÉE MUNICIPAL (Pl. C, 3; open daily 2-4), occupying an old

hospice. It is chiefly composed of objects discovered in 1901 on the site of the church of the Trois-Patrons (5-6th cent.), which stood on the N. side of the basilica.

At the entrance to the museum are two interesting mutilated statues from the Petite-Paroisse (see below). — Room I (the former chapel). Objects excavated in 1901. To the left of the entrance, Gallo-Roman stone sarcophagus; in the centre, three Merovingian sarcophagi (plaster), with skeletons, pottery, and jewelry. In a glass-case at the end are pottery with sepulchral ornamentation (5-15th cent.); Gallo-Roman antefix; Roman coins of Magnentius (of Frankish extraction; d. 353), Nero, etc.; a double Tournois (coin of Charles II); Merovingian sword, etc. On the left, capitals, fragments of embroidered fabrics. Picture from the old chapel of the Carmelites (see below). This room contains some fine 17th cent. iron-work. — Room II. Cabinet on the right: Bones found in 1900, including an enormous tibia, 20 in. long. Portrait of Mme. Roland, by *Mme. Lebrun (?)*; drawings by *Parrocel*, *Delaroche*, and *Winterhalter;* curious plan of St. Denis (1575). End-cases: Ecclesiastical objects (wooden ciborium from La Vendée); police-documents of the Revolution; Roman lecythus. On the left, charters of Philippe, bishop of Beauvais (1183), and Barthélemy, bishop of Laon (1126). The cases here contain modern cameos, a chest of the 15th cent., objects excavated at Monceau-le-Neuf (Aisne), Gallo-Roman and Merovingian fetishes, etc. On the end-wall, Banner of the Medallists of Ste. Hélène. Central cases: Fossils, fine collection of minerals (especially amethysts). On the tops of the cases are small cannon of Louis XIV's time which were still in use in 1815. On the left of the entrance, Roman pottery, keys of the town of St. Denis, etc. — Part of the building, which comprised the hostelry of the Trois-Patrons, rests on curious waggon-vaults supported by pillars, beneath which flows the river Croult (apply to the custodian).

Near the Place aux Gueldres (Pl. C, 3) is an old 18th cent. church known as the *Petite-Paroisse*, now converted with the adjoining Carmelite convent into a *Law Court* (Pl. C, 3). Princess Louise of France, daughter of Louis XV, was the foundress of this convent, which she entered in 1770. The handsome cupola with its rose-windows rests on Ionic columns. Above the door is a Pietà; on the right and left, Christ and the scribes, Simon and the Child (apply to the concierge; fee). — The Square Thiers (Pl. B, 4) is embellished with a statue of *Vercingetorix*, by J. Bertin. — At the Porte de Paris (Pl. C, 4) stands the monument of *N. Leblanc* (d. 1806), the chemist, by Hiolle.

In the Seine, beyond the railway, is the *Ile St. Denis*, and on the opposite bank is the *Plaine de Gennevilliers*, with the village of that name (p. 340), 2½ M. from St. Denis.

From St. Denis to Enghien. — A short way beyond St. Denis the main line of the Chemin de Fer du Nord (p. 394) diverges to the right. Our line passes the *Fort de la Briche*. To the left flows the Seine. — 6 M. (from Paris) *Epinay-sur-Seine*, a village of 3438 inhab., about ½ M. to the left of the railway (conveyance 20 c.), on the right bank of the Seine, and 1½ M. from Gennevilliers (p. 340). In the neighbourhood are the farm of the Temps-Perdu and the Château d'Epinay, where Francisco de Assisi, consort of Queen Isabella II. of Spain, died in 1902.

Tramways to Paris (Place de la Trinité) and to St. Denis, see Appx., p. 44. — Steamboats to St. Denis, Asnières (p. 339), and Puteaux-Suresnes, see pp. 340, 348. — Railway to Beaumont, see pp. 394, 395.

ENGHIEN
ET
MONTMORENCY
1:25,000
0 200 400 600 800
Mètres
Forêt de Montmorency
Fort de Montmorency
Bd des Champeaux
170m
Chn des Champeaux
Andilly
Margency
Chemin du Parc
Soisy
Rue de Montmorency
Carrières
Stn de Soisy
Carrière à Plâtre
Mairie
Gare
Cimetière
Boul de l'Ermitage
Apr. Ermitage de J.J. Rousseau
Poste
Hôt. de Ville
Pl. du Marché
Ecole
MONTMORENCY
Eglise
le Temple
Pl. Ch. Le Brun
Boul. de l'Orangerie
Château
Chemin de la Caille
Rue de la République
Halte de la Pointe-Raquet
Cimetière
Av. Marguerite
Avenue Gavignot
Champ de Courses, Ermont
Temple Prot.
Route St Leu
Rue des Chesneaux
Rue de Paris
Boul de Montmorency
Deuil
Rue Haute
Eglise
R. de la Mairie
Cimetière
R. du Pommeret
R. Cauchoix
Avenue de Lac d'Enghien
Gare
ENGHIEN-LES-BAINS
Route de Paris
Rue de la Barre
Lac d'Enghien
Casino
Poste
Mairie
Eglise
Etabl. therm.
Marché
la Barre
Luzarches
Epinay - St Denis - Paris
Paris
Paris
Gravé et imprimé par Wagner & Debes, Leipzig

From Epinay to Noisy-le-Sec, 8 M., Grande Ceinture Railway. The chief station is (5½ M.) *Le Bourget* (p. 406). — At *Noisy-le-Sec* (9759 inhab.) the Grande Ceinture Railway joins the Chemin de Fer de l'Est. See p. 242 and *Baedeker's Northern France.*

The Grande Ceinture Railway also runs from Epinay to (3 M.) *Argenteuil* (p. 390), skirting the Seine.

7 M. *La Barre-Ormesson*, the station for *Ormesson* (on the left) and *La Barre* (on the right), with 'dépendances' of the old *Château de la Chevrette*, the name of which recalls the memory of J. J. Rousseau and Mme. d'Epinay.

7½ M. **Enghien-les-Bains.** — **Hotels-Restaurants.** Des Bains, at the Etablissement; des Quatre-Pavillons, opposite; de la Paix, Grande-Rue; at these three, R. from 5, déj. 4, D. 5 fr.; Gr.-Hôt. d'Enghien, Grande-Rue, déj. 3-4, D. 4-5 fr.; Hôt. Beau-Séjour, Grande-Rue, déj. 3, D. 4 fr.; Hôt. du Casino, opposite the Casino (see below), in the Av. de Ceinture, with garden. — Pension. *Les Tilleuls.* Grande-Rue 33, pens. 8-10 fr.

Cafés. *Kiosque Chinois*, on the bank of the lake; *Salle des Fêtes*, with garden, Av. du Casino; *Café du Nord*, opposite the station. — Casino, with a terrace in the form of a ship, 15 fr. per month, 45 fr. per season; 2 pers. 25 or 80 fr.; 3 pers. 30 or 90 fr. (balls, concerts, etc.). — Kursaal d'Enghien, opposite the Casino, entrance Grande-Rue 52, 20 fr. per fortnight; 2 pers. 30, 3 pers. 45, 4 pers. 60, 5 pers. 70 fr.; per month 30, 50, 75, 90, 100 fr. — *Brasserie de la Paix*, beside the Hôt. de la Paix (café-concert; D. 3 fr.).

Thermes (in summer, from April 1st). Mineral water, 10 c. per glass, subscription for a fortnight 3½ fr., a month 6 fr.; sulphur-baths 2-5, douche 1½-4¾ fr.; less for subscribers. Over 100 baths, latest improvements, large open promenade. Temp. 50-57° Fahr. — Small Boats on the lake, 2 fr. per 'course' (2½ fr. on Sun.) and ½ fr. additional for each pers. beyond one; ferry across the lake 1½ fr.

Cabs at the station: per hr. 2½ fr. (3 fr. on Sun. and holidays); to Montmorency, 2¼ or 2½ fr.

Electric Tramway every 10 min. from the station: 1. To *St. Gratien* (see below), viâ Enghien and the lake (10 and 15 c.); 2. To *Montmorency.* A tramway also runs between Enghien and La Trinité (p. 212), viâ Epinay, St. Denis, and St. Ouen (Appx., p. 44).

Post & Telegraph Office, Grande-Rue 83.

Horse Races. Twice a month in summer. Adm. 3, 5, 10, 15, and 20 fr. The course is nearly 1 M. to the N.W. of Enghien (tramway).

Enghien (130 ft.), a pretty little modern town with 4067 inhab., is pleasantly situated on the banks of a wooded lake (½ M. long, ¼ M. broad), and near the forest of Montmorency. It enjoys some reputation for its *Sulphur Springs*, discovered in 1776, which have proved beneficial in diseases of the mucous membrane and of the skin. The *Etablissement*, at the W. end of the Grande-Rue, is well-organized. Opposite is the *Casino.* — Enghien is a great resort of Jewish families from Paris.

St. Gratien, a village situated about 1 M. beyond the lake, to the right, is uninteresting. The church contains a modern monument to Marshal Catinat (1637-1712; by Nieuwerkerke), who owned the château behind the church, and two pretty groups of children in bronze, by Mme. Bertaux; also, the tomb of Princess Mathilde (d. 1904), with a replica of her bust by Carpeaux. Tramway, see above.

From Enghien to Montmorency. — Railway (3½ M.) in 8 min.; 50 or 25 c. The train passes *La Pointe-Raquet* and *Soisy.* — The Tramway (nearly 1 M.; 30 or 25 c.; see above) stops at the *Orangerie St. Valéry* (both near the church), and the *Rue de Clairvaux.*

Montmorency. — **Hotels.** HÔTEL DE FRANCE, at the station, R 3-5, B. 1, déj. 2½, D. 3, pens. 7-8 fr.; DU CHEVAL BLANC, Place du Marché, a favourite resort of artists in the 18th cent.; HÔT.-RESTAURANT DES DEUX-TOURELLES, to the left of the station. — **Cafés-Restaurants.** *Chalet des Fleurs*, at the station, déj. 2½, D. 3 fr.; *des Trois-Mousquetaires*, at the Hermitage, with a casino; *Vrai Restaurant de l'Ermitage*, Boul. de l'Ermitage (see below). — **Cabs** at *Heyraud's*, near the Hôtel de France; 1-3 pers. 2 fr. per hr., 3 fr. on Sun., 4 pers. 2½ or 3½ fr.

Montmorency, an ancient town with 5419 inhab., is a favourite summer-resort of the Parisians, chiefly owing to its beautiful forest. It is noted for its vegetable produce and cherry-orchards.

Montmorency has given its name to an illustrious ducal family, which traces its descent from the 10th cent., and has counted among its members 6 constables of France, 12 marshals, 4 admirals, several cardinals, etc. Their castle was devastated at the Revolution and pulled down in 1814.

The Avenue Emile leads from the station to the Place du Marché, traversing the modern quarter of the town, in which a *Monument to Jean-Jacques Rousseau*, by Carrier-Belleuse, is to be erected. To the left, in the Rue Carnot, is the *Hôtel de Ville*, formerly the Hôtel Abatucci (18th cent.), surrounded by a public garden containing a fine cedar of Lebanon.

On the first floor is a ROUSSEAU MUSEUM, open free on Sun. 2-4 (fee 50 c. on week-days). Rousseau's furniture and writing-table are shown, together with the two reading-lamps which he used at night in the open air, his death-mask by *Houdon*, views of his various residences, several busts and statues, autographs, and handsome editions of his works. — The *Musée Municipal*, in the same building, contains portraits and autographs of Grétry (see below) and Adam Mickiewicz (p. 268), who is buried at Montmorency; a genealogical table of the Montmorency family; fossils, etc.

The Rue Grétry leads to the E. from the Hôtel de Ville to the Ermitage (see below).

The old town, with its steep and winding streets, extends to the S. In the *Justice de la Paix* is the Municipal Library (open on Sun. & Thurs., 2-4). The *Church*, with its small but conspicuous spire, dates from the 14th cent. and contains the tombs of two Polish generals. In the Rue du Temple we pass an interesting *Renaissance House*, with fine sculptures.

The names of the Avenue Emile, which begins at the station, and the Boulevard de l'Ermitage, which runs thence to the E., recall the *Ermitage de Jean-Jacques Rousseau*, which Mme. d'Epinay presented to the philosopher, and where he and Thérèse Levasseur lived from 1756 to 1757. The house is now private property and not accessible to visitors. It may be reached from the station in 10 min. viâ the Rue Grétry (see above), opposite the 'Vrai Restaurant de l'Ermitage'. Rousseau lived in the house to the right of the entrance (Rue de l'Ermitage 50), which now consists of one story only, and there wrote 'Emile' and 'Le Contrat Social', and completed his 'Nouvelle Héloïse'. Grétry, the composer, occupied the same house from 1798 till his death in 1813.

To the N.E. of the Boulevard de l'Ermitage is the *Châtaigneraie* a fine group of chestnuts, where the above-mentioned restaurant is situated.

The FOREST OF MONTMORENCY, which begins at the Châtaigneraie, covers a very irregular tract, about 5000 acres in extent. The forest consists mainly of chestnuts and is dominated by the *Forts of Mont-*

morency and *Montlignon*, which form part of the outer fortifications of Paris. The pleasantest route, well-marked and easy to follow, ascends to the N. of the station and skirts the S. slope of the forest to (1½ M.) *Andilly*. The church in this village contains copies of old pictures, one of which, Mt. Olympus, has been described by Rousseau. From the hill just above the prospect extends to the heights of Montmartre, Mont Valérien, and St. Germain-en-Laye. About ½ M. to the N.E., beyond the fort of Montlignon, we reach the *Croix-Blanche* (restaurant), whence we may descend by the *Carrefour du Pont d'Enghien* (café-restanrant) to (1½ M.) the *Château de la Chasse*, with the scanty ruins of a castle of the 14th century. This spot is about 4 M. to the N.W. of Montmorency and nearly in the centre of the forest.

From Enghien to Paris viâ Argenteuil. — 10½ M. Railway in 45-50 min.; fares 1 fr. 80, 1 fr. 20, 80 c.

The train passes the lake of Enghien, embosomed in trees, on the left, and the racecourse (p. 387) on the right. Fine view on the same side. On a height in the distance rises the tower of the *Château de la Tour*, above St. Prix (see below). — 8 M. (from Paris) *St. Gratien* (p. 387).

9½ M. *Ermont-Eaubonne*, two villages ½ M. to the N.W. and 1 M. to the N. of the station respectively (with 3101 and 1889 inhab.), which were distingnished by the residence there of Mme. Houdetot, Saint Lambert, and Rousseau. An omnibus runs between Ermont and *Margency* (2 M.; 40 c.), *Andilly* (2½ M.; 50 c.; see above), *Montlignon* (2½ M.; 40 c.), and *Saint-Prix* (3½ M.; 50 c.). The last of these pretty villages was the temporary abode of Sedaine (d. 1797), the dramatic author, P. L. Courier (d. 1825), the pamphleteer, and Victor Hugo. Railway to Pontoise and to Valmondois, see below.

The line now turns to the S. Beyond (10 M.) *Sannois* the train descends between the hills of *Orgemont* (460 ft.) on the left and of Sannois and Cormeilles on the right (p. 390). — 12 M. *Argenteuil*, and thence to Paris, see p. 390.

26. From Paris to Pontoise.

18½ or 21½ M. Railway in ¾-1¼ hr., either from (1) the *Gare du Nord*, viâ St. Denis, Enghien, and Ermont; or from (2) the *Gare St. Lazare*, viâ Argenteuil and Ermont; or from (3) the *Gare St. Lazare*, viâ Argenteuil and Conflans-Ste-Honorine; or from (4) the *Gare St. Lazare*, viâ Maisons-Laffitte and Achères. Fares 3 fr. 25, 2 fr. 20, 1 fr. 45 c.; return-ticket 4 fr. 85, 3 fr. 50, 2 fr. 30 c. Comp. the Maps, pp. 338 and 390.

A. Viâ St. Denis or viâ Argenteuil and Ermont. — For the two routes from Paris to (9½ M.) *Ermont*, beyond which they are identical, see pp. 380-389. Ligne de Valmondois, see p. 395.

To the right, in the distance, is seen the château of *La Tour*, rising from the Forest of Montmorency (p. 388), to the left, the hills

of Cormeilles (see below). — 10 M. *Cernay.* — 11 M. *Franconville.* The station is about 1/2 M. to the N. of the village (pop. 1779), and 1 1/4 M. from Cormeilles (see below). We next see the *Fort of Cormeilles*, at the W. end of the chain of hills. — 13 M. *Montigny-Beauchamps.* Montigny, about 1 1/2 M. to the S.W., is more conveniently reached by the line next described. — 15 M. *Pierrelaye.* Farther on a junction-line branches off to the right towards Beaumont (p. 396). — 18 M. *St-Ouen-l'Aumône* (p. 392). — On the right we have a fine view of Pontoise. To the left our line is joined by that from Achères (see p. 392). The train crosses the *Oise.* — 18 1/2 M. *Pontoise* (p. 392).

B. Viâ Argenteuil and Conflans-Sainte-Honorine. — From Paris to (3 M.) *Asnières*, see p. 339. — On the left is the line to St. Germain (p. 375). — 3 1/2 M. *Bois-de-Colombes* (12,726 inhab.). — 4 1/2 M. *Colombes* (23,061 inhab.). — We cross the Seine.

6 M **Argenteuil** (*Soleil-d'Or*, with restaurant, near the bridge; *Cafés-Restaurants*, at the station), an ancient town with 17,375 inhab., owes its origin to a nunnery founded in the 7th century. Theodada, daughter of Charlemagne, was one of the abbesses, and Héloïse, beloved of Abélard, chose it as her retreat. The Gares de l'Ouest and de Grande Ceinture are on the N.E. of the town. The *Church* at the other end, is a modern building in the Romanesque style, and claims to possess the seamless coat of our Lord (distinct from the seamless robe or upper garment at Trèves), which, it is alleged, was presented by Charlemagne to the ancient convent. A festival in honour of the relic is celebrated in the first week of May. The wine of Argenteuil is mediocre, but its asparagus is justly celebrated. — Argenteuil is the headquarters of pleasure-boat sailing near Paris. Steamboat to Paris 1 1/2 fr. Tramway to Asnières.

Below Argenteuil an *Aqueduct Bridge* carries the liquid sewage of Paris across the Seine; the *Pump*, on the left bank, raises it to the height of the plain.

The Pontoise railway then crosses the Ligne de Grande Ceinture, and diverges to the left from the Ermont line, making a wide curve to the N., and then to the N.W., traversing the vineyards of Argenteuil. To the right stretch the fortified *Heights of Sannois* (445 ft.) and *Cormeilles* (545 ft.), commanding a fine view, to the W., of the valley of the Seine. — 10 1/2 M. *Cormeilles-en-Parisis* (omnibus to Pontoise station, 1 fr.), a large village (pop. 2654) picturesquely situated on the S.W. slopes of the hill of the same name. Near the church (13th and 15th cent.; modern tower) is a bust of *Daguerre* (1787-1851), the pioneer of photography, a native of Cormeilles (comp. p. 416). We traverse another deep cutting and two viaducts. To the right are the curious *Butte de la Tuile* (395 ft.) and *Montigny* (other station, see above), prettily situated at the end of the heights of Cormeilles, about 1 M. from Herblay. The church of Montigny contains some good wood-carvings of the time of Louis XV. — 12 1/2 M. *Herblay* (pop. 1990), a village with

St. DENIS-PONTOISE.
1:150,000
Kilom.
Beaumont
Valmondois Beaumont
Beaumont Luzarches
Dieppe
Villiers le Bel
Creil Chantilly
Noisy le Sec
Crépy en Valois
Poissy
Mantes
Paris
St. Ouen
Paris
Paris
PONTOISE
Sognolles
Bethemont
Chauvry
Bouffemont
Frepillon
Bois de Maubuisson
Maubuisson
St. Ouen l'Aumône
Montarcy Fe
Bessancourt
Forêt de Montmorency
Ezanville
Domont
Ecouen
Taverny
Pierrelaye
Eragny
Bois Poile
St. Prix
St. Leu
Piscop
Montlignon
Andilly
St. Brice
Chennevières
Bois des Courtins
Beauchamp
les Bruyères
Boissy Ch.
le Plessis-Bouchard
Margency
Eaubonne
Sarcelles
Donflans
Herblay
Ermont
Montigny
Soisy
Montmorency
Groslay
Montmagny
Deuil
Enghien
Pierrefitte
Villetaneuse
Stains
Francouville
Cormeilles en Parisis
Gratien
Sannois
la Vache Noire
Epinay
Parc agricole de la Ville de Paris
Seine Fl.
la Frette
Parc de Maisons
Forêt de St. Germain
Maisons-Laffitte
Sartrouville
ARGENTEUIL
Champions
Val Notre-Dame
le Mesnil-le Roi
Gennevilliers
St. DENIS
Colombes
Houilles
Bezons
Villeneuve-la Garenne
Seine Fl.
Digue de Gennevilliers
Doubs Cour du Nord

a conspicuous church (12th cent.), on the steep right bank of the Seine, opposite the forest of St. Germain-en-Laye.

15½ M. **Conflans-Sainte-Honorine** (*Café-Restaurant* on the quay) is a large village (3212 inhab.) picturesquely situated on the steep right bank of the Seine. On the height are an ancient tower, the *Church* (12-16th cent.), containing the Chapelle Ste. Honorine with a shrine and relics of the saint (9th cent.), and a château. The festival of St. Honorine takes place on Feb. 27th. The confluence of the Seine and Oise, from which the village takes its name, is about ½ M. lower down, near the station of Conflans-Fin-d'Oise (p. 392).

The continuation of the line to *Mantes* (p. 443) here diverges to the left, while our line turns to the N. — 17½ M. *Eragny-Neuville*, on the left bank of the *Oise*. Here we join the following route.

C. Viâ Maisons-Laffitte and Achères. — From Paris to (3 M.) *Asnières*, see p. 339. On the left is the line to Versailles, on the right that to Argenteuil. — 5½ M. *La Garenne-Bezons*, see p. 371. Here the line to St. Germain-en-Laye (p. 375) diverges to the left. To the right is the reformatory of *Petit-Nanterre*, and farther on are Argenteuil and the heights of Montmorency, Sannois, and Cormeilles. We again cross the Seine. — 8 M. *Houilles-Carrières-St-Denis*. The former of these villages (3824 inhab.) lies near the railway, to the right, the latter (1661 inhab.) about 1½ M. to the left. The church of Carrières contains an interesting stone altar-piece (12th cent.). To the left we see St. Germain. — 10 M. *Sartrouville* (p. 392). To the right is the château of Maisons. We again cross the Seine.

10½ M. **Maisons-Laffitte.** — Hôtel du Soleil-d'Or, at the end of the Avenue Longueil. — Cafés-Restaurants: *du Pavillon-de-l'Horloge*, at the end of that avenue; *du Parc*, behind the preceding, at the entrance to the park. — *Post & Telegraph Office*, Avenue Longueil. — *Electric Tramway* to Paris (Porte Maillot), in the same avenue, near the station. — *Omnibus* to St. Germain (p. 375), viâ Carrières-sous-Bois.

Maisons-Laffitte, so called from the former owners of its château, is a town with 6730 inhab., situated near the forest of St. Germain, on the left bank of the Seine, mostly in a park. The broad Avenue Longueil, beginning near the station, leads past the Mairie and a modern church to the château.

The *Château de Maisons*, which was erected by Fr. Mansart in 1642-51 for René de Longueil, Surintendant des Finances, afterwards belonged to the Comte d'Artois (1777), Marshal Lannes, and M. Laffitte, the banker (1818). It was purchased by the state in 1905, and is now being converted into a museum of decorative art of the 17th cent. (comp. p. 153). Visitors (ring at the side-door) are shown the rooms once occupied by the Grand Condé and the king, in which cabinets by Boule, bronzes by Caffieri, and works by Poussin, etc. are to be exhibited. A large portion of the former park, parcelled out in building-lots by M. Laffitte, is now studded with the villas of Parisian financiers.

The *Race Course*, one of the most important near Paris (about 1¼ M. in length), skirts the bank of the Seine. It is reached from the château in ¼ hr. by following the avenue passing in front of the iron railing, and then bearing to the right. Visitors approaching from Paris (by tramway) turn to the right immediately beyond the bridge. Opposite the race-course lies *Sartrouville*, prettily situated ½ M. to the right of the railway station (see p. 391).

Special trains are run from Paris on race-days (fares 4, 3, or 2 fr.).

We next pass through the lower part of the forest of St. Germain. — At (13½ M.) *Achères* (buffet), 1½ M. from the village of that name and not far from the race-course of St. Germain, our line diverges to the right from those of the Grande Ceinture and Rouen, both of which pass (3 M.) Poissy (p. 443). Farther on is a station for the *Village of Achères*, beyond which we again cross the Seine, near its confluence with the *Oise*. To the left is the hill of the *Hautil* or *Hautie* (555 ft.; fine view).

16 M. *Conflans-Fin-d'Oise*, about ½ M. from the village (p. 391). Near the station the Oise is crossed by a suspension-bridge (toll 5 c.). To reach (1½ M.) *Andrésy* we cross the bridge and turn to the left.

Our line again follows for a short distance the left bank of the Oise, passing under the lofty viaduct of the line to Mantes. The river a little farther on makes a détour of 6 M. — 18½ M. *Eragny-Neuville*, where we join the line from Paris viâ Argenteuil and Conflans (p. 391). Then *St-Ouen-l'Aumône* (see p. 393). To the right is the Nord line to Paris and Beaumont; to the left the line to Pontoise, crossing the stream.

21½ M. **Pontoise.** — HÔTEL DE LA GARE, at the station, R. 2-4, déj. 2½, D. 3 fr.; HÔT. DU GRAND-CERF, near the bridge; SOLEIL-D'OR. — *Cafés de la Gare* and *de l'Hôtel-de-Ville.*

Pontoise, the *Briva Isarae* of the Gallo-Roman period, is an ancient town with 8180 inhab., picturesquely situated on a height on the right bank of the Oise, at its confluence with the Viosne. It was frequently the residence of the Capetian kings. As the capital of the Vexin (Veliocasses) it was frequently involved in the wars of the kings of France with the kings of England and the dukes of Normandy, and also in the civil struggles of later date. The only remains of its fortifications are the walls of the ancient château, which protected the town on the side next the river.

On leaving the station we see facing us, on an eminence, the *Church of St. Maclou*, with a handsome flight of steps in front of it. At the top of the steps is a marble statue, by Lemot, of *General Leclerc* (1772-1802), a native of Pontoise, husband of Pauline Bonaparte and so brother-in-law of Napoleon I. The church is a Gothic edifice of the 12th cent., reconstructed in the 15-16th centuries. The Romanesque influence is still apparent in the choir and transept. The tower (of 1547) terminates in a lantern in the Renaissance style. The beautiful Flamboyant rose-window in the W. façade should be noticed. The Chapelle de la Passion, to the left on entering, contains a *Holy Sepulchre*, in the style of the Renaissance,

with eight statues and groups of the Resurrection and the Holy Women. The *Stained Glass Windows* date from 1545, with the exception of those adjoining the tomb, which were executed in 1864 by Didron. Opposite the pulpit is a Descent from the Cross, by *Jouvenet*, and the choir contains some rather heavy wood-carvings of the Renaissance.

In the Rue Lemercier, not far from the Hôtel de Ville, which is on the side next the valley of the Oise, is a *Musée*, established in a small 15th cent. mansion, containing antiquities, fayence, and works by Savine, Rude, Gérard, L. Robert, P. Delaroche, etc.

The road to the left, at the end of the square, leads to the *Promenade*, at the end of which is a mound commanding a fine view. — The *Church of Notre-Dame*, in the lower part of the town, dating from the 16th cent., contains the tomb of St. Gautier (Walter), founder of the Abbey of St. Martin de Pontoise (11th cent.), a curious monument of 1146, with a statue of the saint. — The Fair of St. Martin is held at Pontoise, Nov. 11-13th. Above the station is a *Stone Bridge*, commanding a good view of the town and connecting it with St-Ouen-l'Aumône (see below). Between the two bridges is a large *Hospital*, the chapel of which has a good picture, by Phil. de Champaigne, of the healing of the lame man.

From Pontoise to *Dieppe*, viâ *Gisors*, comp. p. 443 and see *Baedeker's Northern France.*

From Pontoise to Beaumont.

12½ M. Railway in 30-35 min. (fares 2 fr. 25, 1 fr. 50 c., 1 fr.).

The train crosses the Oise and enters (½ M.) *St-Ouen-l'Aumône*. This station is farther from the town than those mentioned at pp. 390 and 392. Farther on, to the right, is the *Château de Maubuisson*, on the site of the Cistercian abbey of that name, founded by Blanche de Castille in the 13th century. It includes a huge barn and a tower of the 13th or 14th cent. (at one corner of the park). — 1¼ M. *Epluches*. We again cross the Oise. — 2½ M. *Chaponval*. — 4½ M. *Auvers* (Hôt. Lebrun), a prettily-situated village (pop. 2402) with an interesting church of the 12-13th cent. (interior restored). It is much frequented by artists, especially Americans, and there is good fishing in the Oise. Near the church is a bust (by Fagel; 1906) of Daubigny (1817-78), the painter, who lived at Auvers. About 1 M. to the right, on the other bank of the river, lies *Méry* (p. 395), on the line to Valmondois. — 6 M. *Valmondois* (see p. 395).

From Valmondois to *Beaumont*, see pp. 395, 396.

27. From Paris to Beaumont-sur-Oise.

A. Viâ Montsoult.

23 M. Railway in 3/4-1 1/4 hr. (fares 4 fr. 35, 2 fr. 95, 1 fr. 90 c.). — Departure from the *Gare du Nord*.

This is part of the direct line from Paris to Beanvais and Amiens. — 6 M. *Epinay*, junction for the St. Denis and Enghien line (p. 386). — 7 1/2 M. *Deuil-Montmagny*, two localities, the former (pop. 3410) on the left, at the foot of the hill of Montmorency, with a Romanesque church of the 12-15th cent. and relics of St. Eugene, the latter (pop. 1349) on the right, below the Butte Pinçon with its fort. — 8 1/2 M. *Groslay*. Between Deuil and Groslay lies the *Lac Marchais*. — 9 1/2 M. *Sarcelles-St-Brice*. The two villages (2348 and 1214 inhab. respectively) are about 2/3 M. apart (omn. 15 c., Sun. 25 c.) and both contain old churches. The train ascends the dale of the Rosne.

11 M. **Ecouen-Ezanville.** *Ecouen* (pop. 1648), to the left, possesses a handsome *Château* of the 16th cent., built by Jean Bullant for the Constable Anne de Montmorency (p. 399) and afterwards in the possession of the Condé family. It is now one of the schools for daughters of members of the Legion of Honour (comp. p. 385). Visitors are admitted on Thurs. and Sun. at 2 p.m. with a card obtainable at the Chancellerie de la Légion d'Honneur, Rue Solférino 1, Paris. The *Church* boasts a 13th cent. choir and some fine stained glass attributed to Jean Cousin. — *Le Mesnil-Aubry*, 2 1/2 M. to the N., has a Renaissance church.

13 M. *Domont* (pop. 1645), on the N. slope of the forest of Montmorency (p. 388), is crowned by a fort. The church possesses a 12th cent. apse. — 13 1/2 M. *Bouffemont*. — 15 1/2 M. *Montsoult-Maffliers*. Montsoult, 1/2 M. to the W., on the edge of the forest of L'Isle-Adam, contains an attractive château and a church of the 16th century. The church at Maffliers, on the N.W., has a 16th cent. choir.

From Montsoult to Luzarches, 7 M., railway in 25 min. (fares 1 fr. 35, 90, 60 c.). — 3 M. *Belloy-St-Martin*. Belloy, to the right, contains an interesting church dating from the 15th century. *St. Martin-du-Tertre*, to the left, is picturesquely situated on an eminence on the S.E. border of the forest of Carnelle (p. 395). To the left is the *Château de Franconville*, mentioned below. — The train now enters a cutting, beyond which we have a fine view to the left of the valley of the Oise. — About 2 M. to the N. of (4 1/2 M.) *Viarmes* is the old *Abbey of Royaumont*, dating from the 13th cent., now a nunnery and not open to visitors. — 7 M. Luzarches (*Hôtel St. Damien*, déj. 2 1/2, D. 3, pens. 7 fr.), a small and very old town (1377 inhab.) with the church of St. Damien (12-16th cent.). About 1 1/4 M. to the N.E. is the forest of Coye which extends to the forest of Chantilly (p. 404). The road passing the station leads through the town and then ascends to the S. through a wood, immediately beyond which is the (2 M.) *Château of Champlâtreux*, built in the 17th and 18th centuries.

20 M. *Presles* (pop. 1238; Hôt. Paillard). To the right is seen the magnificent *Château of Franconville-sous-Bois*, rebuilt in 1877 by the Duc de Massa, with a fine park containing statuary. The nearest station to it is (1 M.) Belloy, on the Luzarches line. — 22 1/2 M. *Nointel*, with a handsome château and park. — To the left is the *Forest*

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Ermenonville
Mortefontaine
Pouillancy
Crouy
Soucy
Breny
Mary
Coulombs
Bourest
Château-
Thierry
Marne
Etrepilly
Penchard
Varreddes
Trilport
Changis
Nanteuil
Charly
Chezy-s-M.
Nogent-l'Artaud
La Ferté-
Sous-Jouarre
Bussières
Jouarre
Vieil-Maisons
Verdelot
Saint-Méres
Rebais
Doue
Chaumes
Crécy
Guerard
Hourolles
Villenoy
Le Comte
Farmoutiers
Jouy-s-M.
Meilleray
Pommeuse
Mauperthuis
La Ferté-Gaucher
Choisy-en-Brie
Amillis
Tournan
La Houssaye
Marles
Touquin
Dagny
Vaux Maisons
Courtacon
Fontenay-Trésigny
Vaudoy
Sancy
Villegagnon
Bozoy-
Gastins
Courchamp
Villiers-
St. Georges
Cherelse
Mormant
Mortcery
Lechelle
Perthes
Chalautre
Nangis
Maison-Rouge
Provins
Meaux
Nogent-
Villeneuve-
Donnemarie
Les Ormes
Vimpelles
Valence
Châtenays
Seine
Montereau
Wagner & Debes, Leipzig

of Carnelle, with many attractive walks and the 'Pierre Turquoise', a remarkable megalithic monument. — The train crosses the Oise.

23 M. *Beaumont-sur-Oise*, see p. 396.

B. Viâ Ermont and Valmondois.

25 M. Railway in 1¼-1½ hr. (same fares). — Departure from the *Gare St. Lazare*.

From Paris to (9½ M.) *Ermont*, viâ Argenteuil, see p. 389. — On the left is the line to Pontoise. — 10 M. *Ermont-Halte*. The forest of Montmorency crowns the hills on the right. — 10½ M. *Gros-Noyer*.

12 M. **St-Leu-Taverny** (3156 inhab.) formerly possessed a château and park, belonging to Louis Bonaparte, King of Holland, and afterwards occupied by the last Prince of Condé, who hanged himself there in 1830. The first street to the right of the station leads to the *Church*, containing the tombs of Charles Bonaparte, father of Napoleon I., Louis Bonaparte, and two of the latter's sons. In the apse, the marble *Monument of King Louis*, by Petitot (apply to the sacristan, Grande-Rue 47). At the end of the Grande-Rue, to the right of the church, is a Place, whence a street diverges on the left to the monument of the *Prince de Condé*, a column surmounted by a cross and adorned with two angels.

12½ M. *Vaucelles*. — 13 M. *Taverny* (2743 inhab.), to the left, at the foot and on the slope of a hill adjoining the forest of Montmorency and commanding a fine view. The *Church*, halfway up the hill, dates from the 13th and 15th cent. and is one of the handsomest in the environs of Paris. Above the S. portal is a fine rose-window in the Flamboyant style. The interior contains a handsome stone altar in the Renaissance style and wood-carvings of the same period (by the S. door), representing the martyrdom of St. Bartholomew. — 14½ M. *Bessancourt*, with a church of the 13th and 15th centuries. — 15 M. *Frépillon*. — 15½ M. *Sognolles*. — 16 M. *Méry-sur-Oise*. The village (pop. 1849) is ½ M. from the station. The church of St. Denis is of the 15th cent.; the château has belonged to the Lamoignon family since 1798. Superb view of the valley. — 17½ M. *Mériel*, on the left bank of the Oise.

The ruined *Abbaye du Val*, 1 M. to the E., presents various features of interest to archæologists and others. It is reached by following the road beyond the village, and then turning to the left. The abbey, a Cistercian establishment secularized in 1791, now contains a manufactory, to the proprietor of which application for permission to enter must be made. The chief remains consist of an edifice of the 12th cent., with two stories, containing the refectory and chapter-house, and one of the walks of the old cloisters.

The railway crosses the Oise and joins the line to Pontoise.

18½ M. *Valmondois*, the junction of the Pontoise line (p. 393) and of a branch-line to *Marines* and *Nesles*.

20½ M. **L'Isle-Adam** (*Ecu de France*, near the bridge, pens. 8 fr.), a pleasant little town of 3639 inhab. on the left bank of the Oise, which here forms two islands, and at the foot of the slopes covered by

the forest of L'Isle-Adam. Its origin dates from a castle built in 1069 on the larger of the two islands and destroyed during the Revolution. The celebrated Villiers de l'Isle-Adam, grandmaster of the order of St. John of Jerusalem (d. 1534), was a scion of the family that held this castle. — The railway-station is at *Parmain*, on the right bank, connected with the town by a bridge spanning the islets, on one of which is a private château containing some old pictures.

Following the left bank, we pass near a fountain decorated with a bust of the landscape-painter *Jules Dupré* (1812-89), by Marqueste, and reach the CHURCH, a Renaissance edifice of the 16-17th cent., restored in the 19th century. The pulpit was executed by a German artist in 1560. The choir-stalls date from the same period, while the altar-piece in carved wood (in a chapel to the left), representing the Passion, is of the 15th century. — The fine avenue to the left, beyond the church, ascends to the forest, which affords pleasant walks.

The valley now expands and ceases to be picturesque. — 21 M. *Jouy-le-Comte.* — The church of (23 M.) *Champagne*, on the left, has a fine spire of the 13th century.

25 M. **Beaumont-sur-Oise.** — HÔT. DES QUATRE-FILS-AYMON, opposite the bridge, déj. 3, D. 3½, pens. 8½ fr.; HÔT. DU GRAND-CERF; HÔT. DU PAON. — *Café du Commerce; Café de l'Hôtel-de-Ville.*

Beaumont, a small town with 3848 inhab., lies ½ M. from the railway, on a height on the left bank of the Oise. In the 10th and 11th cent. it had for territorial lords the Counts of Beaumont, but it was ceded to St. Louis and afterwards became an appanage of the Condés. The *Parish Church*, reached by a flight of steps, is an interesting building of the 13th cent., with double aisles surmounted by galleries. The lateral tower was finished in the Renaissance style.

Passing the church-tower, following the streets to the right, and turning again to the right at the Hôtel de Ville, we reach the *Place du Château* or *Promenade*, adjoining which is part of the old wall of the château, with round towers at the corners.

From Beaumont to *Creil* (p. 434), 19½ M., in ½ hr., viâ *Bruyères Boran*, *Précy*, and *St. Leu-d'Esserent* (Gothic church of the 12th cent.).

28. From Paris to Chantilly.

Visitors to Paris should on no account omit an excursion to *Chantilly* (on Thurs., Sat., or Sun., see p. 398), where they may wander through the château at their leisure, nntroubled by any official conductor, an advantage they do not enjoy at Fontainebleau (p. 421).

CHEMIN DE FER DU NORD (station, Pl. B, 24; see p. 31), 25½ M., in ½-1¼ hr. (fares 4 fr. 60, 3 fr. 10 c., 2 fr.; retnrn-tickets 6 fr. 90, 4 fr. 95, 3 fr. 25 c.). Excursion return-tickets are issued (ticket-office No. 21) on the days when the château is open, for 6 fr. 15, 4 fr. 30, 2 fr. 80 c.; but they are available for certain trains only.

From Paris to (4½ M.) *St. Denis*, see p. 380. Branch-line to Enghien (Montmorency, St. Leu, etc.), see p. 386. Beyond the Canal

St. Denis (p. 241) rise the fort of the *Double Couronne du Nord* and the *Fort de la Briche*, on the right and left. — 7 M. *Pierrefitte-Stains.* The village of *Pierrefitte* (2755 inhab.) is situated on a height commanding a view of the entire valley of Montmorency. Tramway to St. Cloud, see p. 346. *Stains* is a village with 2959 inhab., to which the Epinay-St. Denis tramway is about to be extended.

9½ M. *Villiers-le-Bel-Gonesse. Villiers-le-Bel* (pop. 1723), 2 M. to the W. of the station, with which it is connected by a steam-tramway (30 c.), lies at the foot of the hill of Ecouen (p. 394). *Gonesse* (pop. 2757), 2 M. to the E. of the station, has a church of the 12-13th centuries. Omn. between these villages, 30 c. (Sun. 40 c.). — From (12½ M.) *Goussainville* an omnibus (70 c.) plies to *Mareil-en-France*, 4½ M. to the N.W., with the old château of the Dukes of Gesvres. *Fontenay-lès-Louvres*, on the way thither (2½ M.), has a church of the 12-13th centuries. — 15 M. *Louvres*, with a 16th cent. church. — 18½ M. *Survilliers.*

A diligence (1 fr.) plies hence to **Mortefontaine** *(Hôt. de la Providence)*, a village 4½ M. to the E., with a *Château* and fine *Park*, which belonged at one time to Joseph Bonaparte. Visitors are admitted on Sun. to the chief portion of the park.

The train now enters the *Forest of Coye.* — 22½ M. *Orry-Coye*, 1¼ M. from *Orry-la-Ville* (omnibus) to the S.E., and 1¾ M. from *Coye*, to the N.W. From the station we may walk through the wood to (15-20 min.) the Etang de la Reine-Blanche (p. 404; comp. the Map), and thence to Chantilly.

The train crosses the valley of the *Thève* by a handsome stone *Viaduct* of 15 arches, commanding a fine view. To the right are the Etang and the Château de la Reine-Blanche (pp. 404, 405). Farther on the train enters the *Forest of Chantilly* (p. 404). — To the right, as we reach (25½ M.) *Chantilly*, we notice the extensive siding for the special trains on race-days.

Chantilly.

The STATION is ¼ M. to the S.W. of the town (see Map of the Forêt de Chantilly, near the left-hand margin).

Hotels. *HÔTEL DU GRAND-CONDÉ, of the 1st class (patronized by the Jockey Club), Rue d'Aumale, opposite the race-course, R. from 6, B. 1½, déj. 5, D. 7 fr.; D'ANGLETERRE, at the beginning of the Rue du Connétable; DU LION-D'OR, Rue du Connétable 44; DU PETIT-LOUIS, Avenue de la Gare 21; D'ALBION, Place Condé 13; DU NORD, near the station; HÔT.-RESTAURANT DU CENTRE, Place de l'Hospice Condé 9, unpretending, déj. or D. 2½ fr. — **Restaurant.** *Eugène Lefort*, Rue du Marché 10. (The mineral-water drunk at Chantilly comes from the local chalybeate spring of La Chaussée.) — **Cafés.** *Café de Paris*, Rue de Paris; others at the station.

Cabs. The drivers usually demand 1½ fr. to the town, and 3 fr. to the château, which is barely 10 min. drive from the station (previous bargain essential). Livery stables: *Courboin*, *Herlem*, etc.

POST AND TELEGRAPH OFFICE, Rue du Connétable, beside the Hôtel de Ville.

ENGLISH CHURCH *(St. Peter's)*; chaplain, *Rev. J. P. MacLulich.* — WESLEYAN CHAPEL, Grande-Rue. — *Institute for English Stable Boys* (of whom there are 600 at Chantilly).

ADMISSION TO THE CHÂTEAU AND PARK (both closed on race-days). — The château *(Musée Condé)* is open only between 1 and 5 p.m. on Sun. and Thurs. (free) and Sat. (1 fr.) from April 15th to Oct. 14th. In winter intending visitors should apply by letter to the curator ('conservateur'; see below). A 'Guide du Visiteur' (80 c.) and a Catalogue of the pictures (also mentioned in the 'Guide'; 1½ fr.) are sold at the entrance. Illustrated catalogue, 6, 7, or 8 fr. — The *Park* is open all the year round on the same days, 1-5.30 p.m. in summer, 1-4 in winter.

Chantilly, a town with 4791 inhab., was famous especially in the 17th and 18th cent. as the residence of the Condés, and is now widely known for its important race-meetings, which are held in May and October. It contains large establishments for the breeding of race-horses, in connection with which a considerable English colony has settled in the town. The silk lace to which the name of Chantilly is given is now made chiefly in the department of Calvados.

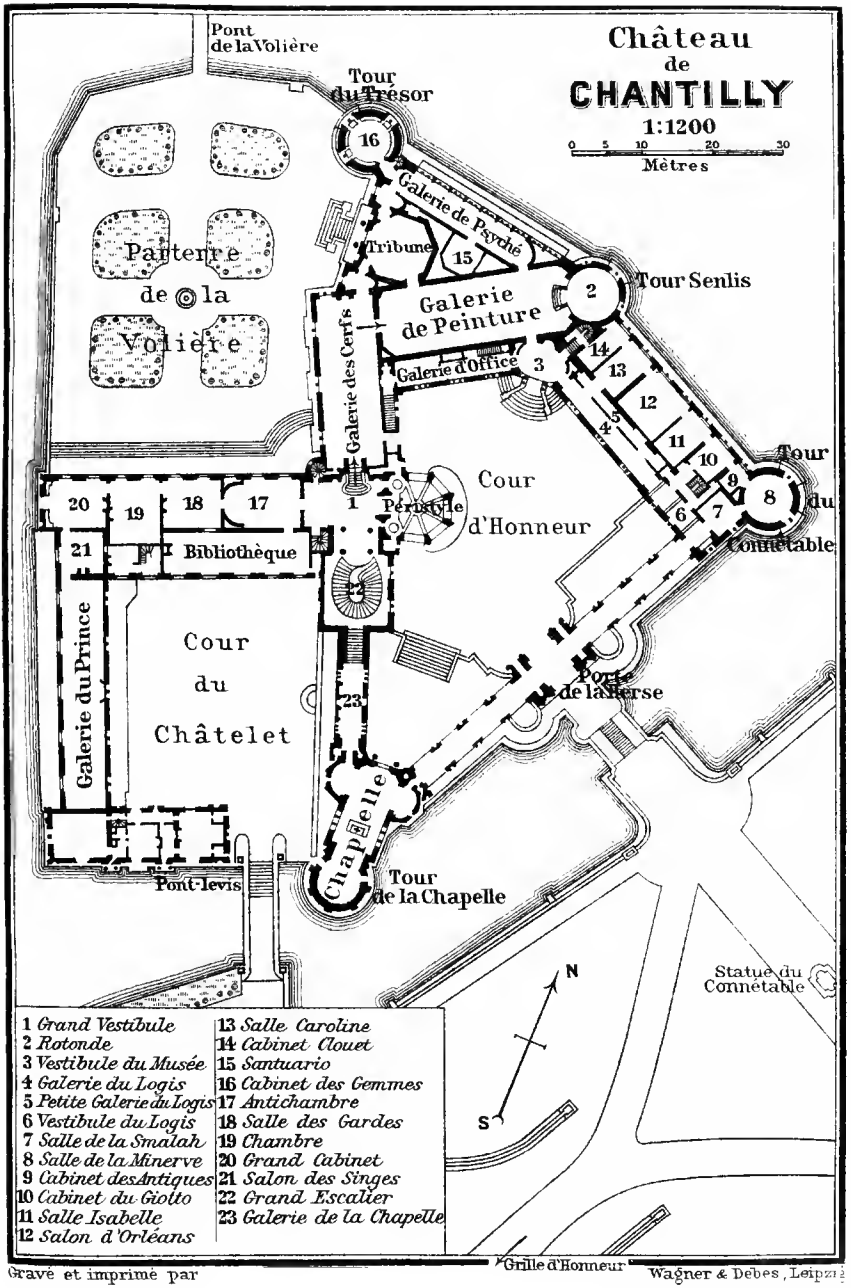
Quitting the station, we cross the Paris and Amiens road, which leads to the left to the Grande-Rue. As the town, however, contains nothing noteworthy, we may proceed at once to the (1¼ M.) Château, by the Route du Bois-Bourillon, beyond the railing opposite the Rue de la Gare, or by the Avenue de l'Aigle, leading to the right, close by.

The *Pelouse*, or race-course, to the S. of the town, which we reach in ¼ hr., is about 115 acres in area, and presents a busy scene in the morning when the horses are being exercised. To the right we see the *Grand Stands*, to the left, farther on, the *Stables of the Condés* (p. 404). We may strike across the race-course to the (¾ M.) château, but the Avenue de l'Aigle, which passes behind the Grand Stands, is an easier route (comp. the Map).

A broad moat containing some ancient carp separates the race-course from the castle-grounds, which we enter through a handsome iron gate. The extensive building rising on the right is the *Château d'Enghien*, built in 1770 to accommodate the numerous guests of the Condés. Opposite is the equestrian statue of Anne de Montmorency (p. 403). The château proper rises on the left.

The ***Château de Chantilly** consists of two main divisions: the *Châtelet* or *Capitainerie*, built about 1560, probably by *Jean Bullant*, for the Constable Anne de Montmorency, and the *Grand Château*, built in 1876-82 in place of the smaller château destroyed during the Revolution. The present remarkable structure was designed by *Daumet* for the Duke Henri d'Aumale (1822-97), the fourth son of Louis Philippe, and heir to the last of the Condés. Under its roof the duke gathered the art-treasures and heirlooms of his family and the valuable collections of paintings, sculpture, furniture, and antiquities which he had amassed during fifty years, bequeathing at his death the building and its contents to the Institut de France. The *Musée Condé*, as it is now called, is one of the most important objects of interest in the environs of Paris. — Curator, M. *G. Macon.*

The mediæval castle of Chantilly, founded in the 9th cent., belonged to the Seigneurs de Senlis until the middle of the 14th century. Rebuilt



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in 1386-93 by the D'Orgemont family, it came by inheritance to the Montmorency family (see p. 398), and the *Constable Anne de Montmorency* (1493-1567), who shared the campaigns and the artistic tastes of Francis I., employed *Pierre Chambiges* (p. xl) to alter and embellish the château, to which the Châtelet (p. 398) was afterwards added. Duke Henri of Montmorency, Anne's grandson, was executed in 1632 for his connection with the rebellious duke of Orleans, and his possessions passed to his brother-in-law, Prince Henri II of Bourbon-Condé. Under *Louis II of Condé* (1621-86), known as the '*Grand Condé*' for his warlike exploits in Alsace, the Netherlands, and S. Germany, Chantilly became the scene of magnificent fêtes, which were suspended by the banishment of Condé in 1654 for his complicity in the wars of the Fronde, only to be renewed with fresh splendour after his return in 1660. Mme. de Sévigné describes (in her 95th letter) the gorgeous reception given here to Louis XIV in 1671, and relates the suicide of Vatel, the prince's *maître d'hôtel*, because the fish failed to arrive in time for the royal banquet. Embellished by *Mansart* and surrounded by a park laid out by *Le Nôtre* in 1663, Chantilly at this time rivalled the most sumptuous royal palaces, while Racine, Molière, La Fontaine, Fénelon, and Boileau were amongst its most frequent guests. Of the buildings planned by *Louis Henri of Bourbon-Condé* (1692-1740), minister of Louis XV, only the stables (p. 404) were completed. The Château d'Enghien dates from the time of his son *Louis Joseph* (1736-1818). During the Revolution the Grand Château was demolished. The last of the Condés died in 1830 (see p. 395).

The *Porte de la Herse* admits us to the *Cour d'Honneur*, where we are confronted by the *Peristyle*, the entrance to the building (sticks and umbrellas must be left). To the left of the Grand Vestibule (Pl. 1) is the grand staircase (p. 403); in front is the Châtelet (p. 402). We ascend the steps on the right to the —

Grand Château. Galerie des Cerfs or *Dining Room*, decorated with eight *Tapestries of the 17th cent., after *Van Orley* ('the Hunts of the Emperor Maximilian'). Above the fireplace and the doors: 540. St. Hubert, 537. Venus, 538. Diana, all by *Baudry*.

Picture Gallery, to the right. To the right and left of the door: Stag-hunt, by *Barye*, Boar-hunt by *Mène* (bronzes). On the right: *Poussin*, 298. Infancy of Bacchus, 302. Landscape with nymphs; *515. *Meissonier*, Cuirassiers (1805); *545. *A. de Neuville*, Skirmish on a railway (1870); 438. *H. Vernet*, The parley; 531. *Rosa Bonheur*, Pyrenean shepherd; *528. *Fromentin*, Hawking; above, 375. *Nattier*, Mlle. de Clermont at the mineral springs of Chantilly; 443. *L. Robert*, Neapolitan woman amid the ruins of her house; 428. *Gros*, Bonaparte in the plague-hospital at Jaffa (1799; sketch for the picture in the Louvre); 476. *Decamps*, Turkish children at a fountain, 474. French guards on the road to Smyrna; *456. *Delacroix*, The Foscari; above, 426. *Gérard*, The three ages; 309, 308. *De Champaigne*, Mazarin, Richelieu; 448. *Corot*, Open-air concert; 395. *Drouais*, Marie Antoinette as Hebe; 135. *Sir J. Reynolds*, Philippe Egalité, Duke of Orleans, father of Louis Philippe (comp. p. 189); 332. *Largillière*, Portrait; 383. *Lancret*, Luncheon-party ('Déjeuner de jambon'). In the centre of the room is a marble bust of the Duc d'Aumale. — Rotunda and adjoining rooms, see p. 400. — On the left wall, returning towards the entrance: 366. *De Troy*, Luncheon-party ('Déjeuner d'huîtres'); 9. *Sienese School* (15th cent.), Dancing angels; *32. *Titian*, Ecce Homo; above, 17.

Francia, Annunciation; *59. *Scipione Gaetano (Pulzone)*, Portrait; 305. *Poussin*, Massacre of the Innocents; 40. *Penni*, Madonna of Loreto (after a lost original by Raphael); *35. *Palma Vecchio*, Madonna with SS. Peter and Jerome (1500); 301. *Poussin*, Landscape with Numa Pompilius and the nymph Egeria. — At the end of the picture-gallery is the ROTUNDA (Pl. 2), in the *Tour Senlis*. The floor is paved with mosaic from Herculaneum. The ceiling-painting, the last work of *Baudry*, represents the Rape of Psyche. Statue of Joan of Arc, by *Chapu*. The walls are hung with pastels, water-colours, miniatures, and drawings by *Meissonier* (513; Artist's studio in the 18th cent.), *Decamps* (483-485), *Delacroix* (458), *Marilhat* (501), and *Van Ostade* (129). 102. *Unknown Artist* (10th cent.), Otho the Great (Rhenish miniature); *Rembrandt*, Young woman; 139. *J. van Ruysdael*, Landscape.

The VESTIBULE DU MUSÉE (Pl. 3), to the left of the picture-gallery as we quit the Rotunda, contains a bronze Japanese vase. — GALERIE DU LOGIS (Pl. 4). Portrait-drawings, chiefly of the 16th cent., including specimens of *Lagneau*, *Dumonstier*, *Nanteuil*, and *Ph. de Champaigne*. The PETITE GALERIE DU LOGIS (Pl. 5), parallel with the last, also contains drawings (by *Rigaud*, *Oudry*, *Van Loo*, *Greuze*, *Isabey*, *J. B. Huet*, and *Guérin*), besides ivory-carvings and coins. — VESTIBULE DU LOGIS (Pl. 6). Drawings by *Raphael* (Monk; No. 40a. Three heads from the cartoon of the Calling of Peter, now in London), *Leonardo da Vinci* (on the right: alleged cartoon of the Gioconda, p. 122), *Perugino* (study), *Giulio Romano*, and *Tiepolo*. Bust of the Duc d'Aumale, by *Dubois* (1896).

SALLE DE LA SMALAH (Pl. 7; comp. p. 356), to the left. Drawings and water-colours of scenes from the life of the Duc d'Aumale; 157. *Lawrence*, Francis I. of Austria; at the end, 551. *Detaille*, Mounted Grenadiers at Eylau (1807). — SALLE DE LA MINERVE (Pl. 8), in the *Tour du Connétable*. Small antiquities. Central Glass Case: Tanagra figurines; *Minerva (to the right), Dancing Satyr, Jupiter (three Greek bronzes); fine vase from Nola; coins. Six panels with Cupids, by *Baudry*. Drawings by **Prud'hon* (frieze of the seasons), *Poussin*, *Ingres*, etc. — CABINET DES ANTIQUES (Pl. 9). Three large Greek bronze vases; articles found at Pompeii. — CABINET DU GIOTTO (Pl. 10). Small Italian paintings, including 1 (at the exit), *Giotto*, Death of the Virgin; 14. *Rosselli*, Madonna. — SALLE ISABELLE (Pl. 11). 140. *W. van de Velde the Younger*, Sea-piece; 434. *Ingres*, Francesca da Rimini; paintings by *Th. Rousseau* (506), *Daubigny* (519), *Dupré* (503), *Decamps* (482-478), *Delacroix* (457), *Gérôme* (533. Duel after the masked ball), *Meissonier* (514. Dragoon of Louis XV's time), and *J. van Ruysdael* (138. Dunes at Scheveningen).

SALON D'ORLÉANS (Pl. 12). Collection of drawings and engravings in portfolios, including about 600 portraits of the 16th cent., 480 drawings by *Carmontelle* (18th cent.), and 600 by *Raffet*. On the walls are portraits of the Orleans family: 552. *Bonnat*, Duc d'Aumale; 521. *Jalabert*, Marie Amélie, wife of Louis Philippe; 454.

Mlle. Cogniet, Adelaide of Orleans, sister of Louis Philippe; paintings by *Allori*, *Buonaccorsi*, and *Baroccio*. — Salle Caroline (Pl. 13). Portraits of the Orleans and Condé families: 330, *Largillière*, Mlle. Duclos as Ariadne. Also: 136. *Van Everdingen*, Tempest; *Greuze*, 394. Surprise. 391. Girl's head; 331. *Largillière*, Duchess Palatine of Orleans; 467 (above the door), *Lami*, Duchesse d'Aumale; 371, 372. Small works by *Watteau;* portraits by *Mignard* and *Nattier*. — Cabinet Clouet (Pl. 14). Chiefly portraits, several by unknown artists. To the left, below, 475. *French School* (late 16th cent.), Diane de Poitiers; 113. *Barth. de Bruyn*, Catharine von Bora; 114. *Aldegrever (?)*, Himself; 119, 121. Portraits by *Mierevelt;* 122. *F. Pourbus*, Henri IV; 49. *Primaticcio*, Henri II; also portraits by *Le Nain*, *François* and *Jean Clouet (Janet)*, and *Mme. Vigée-Lebrun;* 130. *Teniers*, The Grand Condé (1653). — We then pass through the door on the right of Room 13, cross the picture-gallery, and enter the —

Galerie de Psyché. At the entrance, wax bust of Henri IV, by *G. Dupré* (1610). *Stained-glass windows (grisaille) illustrating the story of Cupid and Psyche, from the 'Golden Ass' of Apuleius, in 44 designs executed in 1541-42 after cartoons of the *School of Raphael* (by Mich. Coxie?), for the Château d'Ecouen. The inscriptions are copied on the adjoining walls. On the opposite wall are about 55 portrait-drawings of the 16-17th cent., including a number by *Clouet*, and drawings by *Giulio Romano*, *Raphael*, and *Van Dyck*. Also a copy of *Michael Angelo's* Last Judgment.

*Santuario (Pl. 15), the small room to the right, lighted from the top, containing the gems of the collection. At the end, from left to right, *39. *Raphael*, 'Madonna of the Orleans family', in admirable preservation (1506); *19. *Filippino Lippi*, Esther and Ahasuerus, a panel from a marriage-chest; *38. *Raphael*, The Three Graces (ca. 1505), a small work, purchased for 25,000*l.* in 1885; **201-240. *Jean Fouquet*, Forty miniatures from a book of hours, painted in 1452-60 for Estienne Chevalier, treasurer of France under Charles VII. They were bought for 13,000*l.* (two others in the Louvre).

*Cabinet of Gems (Pl. 16), in the *Tour du Trésor*, at the end of the Galerie de Psyché. The glass-cases contain enamels, miniatures, porcelain, fayence, medals, goldsmiths' work, jewellery, weapons, and historical relics. Case LXV, to the left of the end-window: *Cross from the treasure of Bâle (15th cent.); monstrance from Braga, in Portugal (16th cent.); cup by *L. Limosin;* five enamelled plates by *Pierre Courtois*. Table Case at the end: *Rose diamond, known as the 'Grand Condé'; an enamel by *Benv. Cellini;* Abd-el-Kader's dagger, etc. — To the right we enter the —

*Tribune. At the top of the walls are views of the various seats of the Duc d'Aumale. Paintings, beginning to the left: 158. *S. W. Reynolds* (the engraver), Bridge of Sèvres; *146. *Sir Joshua Reynolds*, Lady Waldegrave and child; 450. *P. Delaroche*, Assassination of the Duke of Guise; above, *445. *Ary Scheffer*, Talleyrand (1828).

— 455. *Delacroix*, Sketch for the painting of the Crusaders (at the Louvre). — 300. *Poussin*, Theseus finding his father's sword; 369. *Watteau*, Cupid disarmed; above, 310. *Ph. de Champaigne*, Abbess Angelica Arnaud, 125. *Van Dyck*, Gaston de France, Duke of Orleans; 314. *Mignard*, Mazarin. — *36. *Mazzolino da Ferrara*, Ecce Homo; *24. *Luini*, Salvator Mundi; 3 (above), *Lorenzo di Niccolo*, Coronation of the Virgin; 15. *Perugino* (more probably *Lo Spagna*), Madonna between SS. Jerome and Peter; *107, 108. *Memling*, Jeanne de France and Crucifixion (a diptych; bought for 10,000 *l.*); *Fra Angelico*, 4. St. Mark, 5. St. Matthew; 10. *Stefano di Giovanni*, surnamed Sassetta (not P. Ansano), Mystic marriage of St. Francis of Assisi to Chastity, Poverty, and Obedience. — 11. *Filippo Lippi*, Madonna and saints; 104. *Flemish School (J. van Eyck?)*, Man and woman; 20. *Botticelli* or *Filippino Lippi*, Madonna; *13. *Pollaiuolo*, Simonetta Vespucci; 106. *Flemish School of the 15th cent. (Dierick Bouts?)*, Translation of the shrine of St. Perpetua (1466); 16. *Botticelli*, Autumn; *105. *Flemish School of the 15th cent. (Van der Goes* or *Memling?)*, Anthony of Burgundy, half-brother of Charles the Bold; *313. *Mignard*, Molière; *Ingres*, 430. Portrait of himself, 432. Stratonice, 433. Venus Anadyomene, *431. Mme. Devauçay; 425. *Gérard*, Bonaparte as First Consul. — 112. *Holbein (?)*, Bugenhagen, the Reformer (1485-1558); portraits by *Fr. Clouet*, etc.

We now return to the Grand Vestibule, and turning to the right, enter the **Châtelet**, or the *Appartement de M. le Prince.* — Antechamber (Pl. 17): 378, 379. Hunting-scenes, by *Oudry;* 380, 381. Dogs, by *Desportes;* 147. Hunting-scene, by *Hackert;* Portraits. To the left a cabinet with a mineralogical collection presented in 1774 by Gustavus III. of Sweden. At the end, Chinese and French porcelain; stoneware. — Salle des Gardes (Pl. 18). At the entrance, *126, *127. Portraits by *Van Dyck;* 132. Portrait of the Grand Condé, by *J. van Egmont;* four *Portraits in enamel by *Léonard Limosin* (on the large wall to the left of the entrance); four other portraits. The glass-cases at the sides contain old flags, weapons (Italian knife), and souvenirs. By the fireplace, Rape of Europa, a mosaic from Herculaneum. The furniture in this and several of the other rooms is upholstered in valuable Beauvais *Tapestry. — Bedroom (Pl. 19), with decorative paintings by *J. B. Huet* and *Rebell;* *Commode by *Riesener*, with bronze decorations by *Hervieu* (companion-piece to the one in the Louvre, p. 153). — Grand Cabinet (Pl. 20). Louis XVI *Furniture, bronze vase of 1847, etc. — Salon des Singes (Pl. 21), so called from the decorative paintings of apes attired in fashionable costumes of the 18th cent., attributed to *Chr. Huet* (comp. p. 186). Louis XVI furniture. — Galerie du Prince. 351-363. Paintings by *Sauveur Lecomte*, illustrating the battles of the Grand Condé (1686-92; inscriptions). In the centre is a trophy of arms, with a portrait (No. 307; by *Stella*) and a medallion (by *Coyzevox*) of the prince (1686). The banner was taken at Rocroi (1643) and is the

oldest military trophy in France. Statuettes; busts. We return to the antechamber, and enter (on the right) the —

LIBRARY, a gallery containing about 13,000 volumes. Some of the most interesting MSS. are exhibited in Case **16**: near the middle, Breviary of Queen Jeanne d'Evreux, wife of Charles le Bel (ca. 1330); below, *Book of hours of the Duc de Berry, with miniatures by Netherlandish artists (ca. 1415), and Psalter of St. Louis (1214); also fine bindings. On the chimneypiece is a terracotta bust of the Grand Condé, by *Coyzevox*.

To the S. of the Grand Vestibule is the GRAND STAIRCASE (Pl. 22), descending to the groundfloor, which is not shown: iron and copper balustrade, of admirable workmanship, by the brothers *Moreau*; two Gobelins tapestries (Jason and the bull, after *De Troy*, and a Pastoral, after *Boucher*); four light-holders by *Chapu*. The ceiling-painting, representing Hope, is by *Maillart*. — GALLERY LEADING TO THE CHAPEL (Pl. 23): to the right, two antique chasubles and two antique dalmatics; to the left, drawings by *Dürer* (Annunciation) and *Domenichino* (Flight into Egypt), and cartoons by *Seb. del Piombo* (Head of Christ) and *Raphael* (Madonna). — The —

*CHAPEL, a sumptuous structure in the Renaissance style, with marquetry and wood-work of 1548, contains an altar by *Jean Bullant* and *Jean Goujon*, brought from the Château d'Ecouen, and embellished with a marble relief of Abraham's offering. The fine stained glass (1544), representing the family of the Constable Anne, was also brought from the Château d'Ecouen. In the apse (Tour de la Chapelle) behind the altar is the mausoleum of Henri II de Condé, father of the Grand Condé, by *J. Sarazin*, with six bronze statues or groups and thirteen bas-reliefs (1662); at the back is a cippus containing the hearts of several princes of Condé.

The ***Park** (adm., see p. 398) was laid out for the most part by *Le Nôtre*, who began the work in 1663, and was soon afterwards chosen to design the gardens of Versailles in the same style. The terrace is embellished with an equestrian statue in bronze of the *Constable Anne de Montmorency*, by P. Dubois (1886), surrounded by groups of stags and dogs, by Caïn.

To the E. of the terrace we enter the 'Parc de Silvie', with its numerous shady avenues affording beautiful vistas. In about 8 min. from the terrace (guide-boards) we reach the charming little *Maison de Silvie*, a 17th cent. hunting-lodge, which contains portraits, tapestries, furniture, hunting-scenes, etc.; also two paintings from the history of the house, by O. Merson.

The poet *Théophile de Viau* (1590-1626), condemned to death in 1623 for his 'Parnasse Satirique', was here concealed by Marie Félice des Ursins, Duchess of Montmorency, whom he afterwards celebrated in his verses under the name of 'Silvie'. The house, which was restored by the Grand Condé in 1684, was the scene of the romantic amours of *Mlle. de Clermont*, sister of Duke Louis Henri, and *M. de Melun*, who was killed by a stag while hunting in 1724.

Thence we proceed in a N. direction, crossing the *Canal des Morfondus*, to (8 min.) the *Hamlet*, resembling that of the Petit-Trianon (p. 370); during the last quarter of the 18th cent. this was the scene of many 'fêtes champêtres'. — The park on the other side of the *Canal de la Manche*, with the little château of *La Nonette St. Firmin* and the '*Vertugadin*', is not accessible to the public.

We follow the S. bank of the Canal des Morfondus to the central part of the park, with a circular basin around which are the best statues in the park: Le Nôtre and Molière, by *T. Noël;* Bossnet, by *Guillaume;* La Brnyère, by *Thomas*; Bacchus and Hebe, by *Deseine*; Pluto and Proserpine, by *Chapu*; the Grand Condé, by *Coyzevox.*

Le Nôtre's park originally extended on the W. as far as the town of Chantilly, but about 1820 an *English Garden* was laid out here, including a Temple of Venus, an Island of Cupid, and other erections of the second half of the 18th century. In this direction (placards) is a bnilding known as the *Jeu de Paume* (1757), which contains a considerable nnmber of paintings, drawings, and sculptures; tapestries; gala carriages; military souvenirs; Abd-el-Kader's tent (comp. p. 356); two leaden dogs bronght from Orleans House at Twickenham, referred to by Pope in his poem 'The Alley'; and other curiosities. — After 3.30 p.m. visitors may quit the park by the adjoining gate (near the stables).

Immediately outside is the *Porte St. Denis*, an unfinished gateway, through which we enter the main street of the town. Here, to the left, are the *Church* (1687-90) and the extensive *Stables (Ecuries)* of the Condés, which date from 1719-36 and have accommodation for 260 horses. They are empty at present, but may be visited at the same hours as the château (entr., No. 15, Grande-Rue; fee). — An eqnestrian statue of the *Duc d'Aumale*, by J. L. Gérôme, was erected in 1899 to the W. of the stables. The bronze reliefs on the pedestal represent the Submission of Abd-el-Kader (1847) and the Capture of the Smalah (1843; comp. p. 356).

A pretty view of the park with the château in the background is obtained from the Senlis road, about ⅔ M. from the church of Chantilly: we take the road to the N. opposite the church, turn to the right beyond the Canal de la Manche, and proceed to the E., between the houses of *Vineuil* (rail. station, p. 405) and the N. wall of the park, to a point above the Vertugadin.

The **Forest of Chantilly** (6125 acres; guide-posts) is well kept but occupies for the most part a flat site, and the thick layer of sand which, in the interests of the horse-trainers, covers most of the roads and paths renders walking disagreeable. The paved Route de Louvres and another road to the left at the lion lead in abont 1 hr. from the château to the *Carrefour de la Table*, an open space where twelve roads meet, with a large stone table in the centre. — The *Etang de la Reine-Blanche* or *de Comelle* is an oblong sheet of water, fed by the Thève, a small tributary of the Oise, lying between the Forest of Chantilly and the Forest of Coye. Near the

CHÂTEAU ET PARC de CHANTILLY.
1 : 19.000
100 200 300 Mètres
Halte de Vineuil
VINEUIL
Canal de la Manche
Vertugadin
Jardin Anglais
CHANTILLY
Gde Rue
Eglise
Jeu de Paume
Château
Châtelet
Statue
Gdes Écuries
Champ de Courses
Château d'Enghien
Grille d'Honneur
Parc de Silvie
le Hameau
Cascade
Chau de St. Firmin
Nonette R.
Chât d. l. Nonette
Cr. de Diane
de l'Aigle
Route du Connétable
Rte de Louvres
la Fourrière
Mon de Silvie
Gare
Tribunes
Senlis & Crépy en Valois
SENLIS
Fme des Reines
Faisanderie
Vineuil
Ston
la Ménagerie
St. Firmin
Courteuil
St. Nicolas d'Acy
Faubg.
St. Martin
Fours à chaux
Courtillet Fe
Nonette R.
Château
Chantilly
Parc
Avilly
Calvaire
St. Léonard
Station
Ave de l'Aigle
Route Connétable
Route Milhard
Route de Chantilly
Rte des Vers Garennes
Route des Bruyères
Route de Paris à Lille
la Muette
Forêt de Chantilly
Forêt de Pontarmé
Cr. de la Table
Vieille Route
Route du Connétable
Es de la Reine Blanche
Etang de Comelle
Chau d. l. Reine Blanche
Comelle
le Vieux Chau
Thève R.
Fe du But
Pontarme
Thiers
Mongrésin
Mln d'Orry
Forêt de Coye
Usine hydraulique
Thève R.
Coye
Ston
Gimenère
Pt de Thiers
FORÊT DE CHANTILLY.
1 : 100.000
Kilomètres
Paris
Orry
la Chapelle en Serval
Gouvieux Boran
Lamorlaye Luzarches
St. Leu
Forêt d'Ermenonville
Gravé et imprimé par
Wagner & Debes, Leipzig

lower end is the *Château de la Reine-Blanche*, a small modern Gothic hunting-lodge built in 1826 on the site of an ancient château once occupied by Queen Blanche, mother of St. Louis. A little farther on is the large railway-viaduct, mentioned at p. 397. Near this point is the station of *Orry-Coye* (p. 397), where we may join the railway to Paris; but the express trains do not stop there.

The Chemin de Fer du Nord goes on to *Creil* (p. 434; 31½ M. from Paris), a very important station and the junction of five lines, see *Baedeker's Northern France.* — Visitors able to spare more than one day for the Chantilly excursion are recommended to visit Senlis and Crépy-en-Valois on the return-journey to Paris.

FROM CHANTILLY TO CRÉPY-EN-VALOIS VIÂ SENLIS, 22½ M., railway in 1¼ hr. (fares 4 fr. 5, 2 fr. 70, 1 fr. 75 c.). This line, like the Nord, crosses the valley of the *Nonette* by an imposing viaduct of 36 arches, 72 ft. in height, and then diverges to the right. — 2½ M. *St. Maximin;* 3 M. *Vineuil;* 4½ M. *St. Firmin.*

8 M. **Senlis** (*Hôtels du Grand-Cerf, du Nord, de France*, all in the Rue de la République) is an old town with 7115 inhab., with tortuous streets but surrounded by handsome boulevards, on the right bank of the Nonette. It was the Roman *Civitas Sylvanectensium*, the residence of the governor, and afterwards of the early Merovingian kings. From the 6th cent. until the Revolution it was the seat of a bishopric.

Senlis is worthy of a visit on account of its mediæval monuments, particularly its **Cathedral*, which is reached from the station by crossing the boulevard and following the Rue de la République as far as the second turning to the right. This is a handsome Gothic building of the 12th cent., with a façade of the 13th, altered in the 16th century. The tower (255 ft. in height), pierced by lofty bays, is justly admired for its light and elegant form. The side-portals are in the Flamboyant Gothic style. The interior includes a chapter-house of the 14th century. — Opposite the portal is a house in the grounds of which are some remnants of the *Gallo-Roman Walls* which were flanked by 28 towers, and of the *Royal Palace*, erected on the ruins of the Roman governor's residence. A partial view of these may be obtained also from the side-street to the right. — The former *Bishop's Palace* (now the Chambre des Notaires), with an ancient Gothic chapel (12th cent.), lies to the right of the choir of the cathedral, on the Roman wall. — In the neighbourhood, to the right, is the former *Church of St. Frambourg*, a fine Gothic edifice of the 12th cent., possessing neither aisles nor transept. It is now a riding-school. — The *Church of St. Pierre* (12-16th cent.), on the other side of the cathedral, is used as a market; one of its towers is surmounted by a 15th cent. spire, the other by a dome. — *St. Vincent*, in the Rue de Meaux, not far from the Porte St. Vincent, with a handsome belfry (12th cent.), now serves as a chapel for the ecclesiastical college that has superseded the old *Abbaye de St. Vincent*, rebuilt in

the 18th century. In the same street is a small *Municipal Museum.* The *Hôtel de Ville* (15th cent.), in the Rue du Châtel, and the *Hôtellerie des Trois-Pots* (16th cent.), in the Impasse Beaume, to the left of the latter street, should be noticed; many other quaint old houses may be found.

Extensive foundations of a *Roman Amphitheatre* have been discovered to the S.W. of the town, to the left of the road to Chantilly. In the neighbourhood are the interesting ruins of the *Abbaye de la Victoire* and the *Château de Montepilloy.*

The train beyond Senlis passes five stations, of which the chief are (12½ M.) *Barbery* and (17 M.) *Auger-St-Vincent.* — 22½ M. *Crépy-en-Valois* (p. 407).

29. From Paris to Crépy-en-Valois viâ Dammartin.

38 M. Chemin de Fer du Nord, express train in 1-1¾ hr. (fares 6 fr. 85, 4 fr. 60 c., 3 fr.). — Departure from the *Gare du Nord.*

2 M. *La-Plaine-St-Denis*, where we diverge to the right from the St. Denis line. — 3 M. *Pont-de-Soissons.* — 3½ M. *Aubervilliers-Rue-St-Denis.* On the left appears St. Denis (p. 380). — 4½ M. *Aubervilliers-la-Courneuve.* Aubervilliers (p. 242), on the left, is connected with Paris by a tramway (see Appx.). — 5 M. *Pont-Blanc.* We pass under the Grande Ceinture line. — 6 M. *Le Bourget-Drancy. Le Bourget*, to the left, was the scene of sanguinary struggles between the French and Germans on Oct. 28-30th and Dec. 21st, 1870. A monument to the French soldiers has been erected. — 7½ M. *Blanc-Mesnil.* — 9½ M. *Aulnay-lès-Bondy.*

From Aulnay-lès-Bondy a branch-line runs to (12 M.) *Bondy* (6353 inhab.), on the line to Nancy, 7 M. from the Gare de l'Est. Tramway from Paris, see Appx., p. 42.

10 M. *La Croix-Blanche.* — 11 M. *Sevran-Livry.* On the right appears the *Forest of Bondy*, formerly a notorious haunt of bandits, with the powder-factory of Sevran. — 13 M. *Vert-Galant.* The train skirts the *Canal de l'Ourcq* (p. 241), on the right. — 14½ M. *Villeparisis*, 1¼ M. to the S.E. of the station (omn. 20 c.), with an ancient castle. — 17 M. *Mitry-Claye.* — 18½ M. *Compans*, with a modern château. — We cross the valley of the Biberonne. — 20 M. *Thieux-Nantouillet.*

21½ M. *Dammartin-Juilly* is the station for **Dammartin-en-Goële**, with 1600 inhab., situated on a height 2½ M. to the N.W. (omn. 40 c.), and embracing a view of 25 M. round. In the church of Notre-Dame are preserved the ashes of Antoine de Chabannes, Count of Dammartin (1411-88), the heroic companion of Joan of Arc, and 'Grand Panetier' (pantler) of France. About 2 M. to the S. of the station is the *Collège de Juilly*, founded in the 17th cent. by the fathers of the Oratory. Among its pupils have been many celebrated men, *e. g.* D'Artagnan (1611-73), Marshal Villars (1653-1734), and Montesquieu (1689-1755). The refectory of the college contains paintings of Louis XV's time and consoles dating from the time of Louis XIV (visitors admitted).

26½ M. *Le Plessis-Belleville.* An excursion by diligence (1 fr.) may be made hence to Ermenonville.

Ermenonville *(Croix-d'Or)*, a village (498 inhab.) 3 M. to the N.W., near the forest of the same name, is known as the spot where J. J. Rousseau died, or possibly committed suicide, in 1778, while staying with the Marquis de Girardin. The *Château*, now the property of Prince Radziwill, at the E. end of the village, was embellished in the 18th cent. by Count R. de Gérardin; it is shown by special permission only. The *Park*, intersected by the road which continues the principal street of the village, was one of the finest laid out in the 18th cent., and is more in the English style than in that of Le Nôtre. The most interesting part is the Grand Parc, to the left of the road and in front of the château; it is open to the public on Sun. and Thurs., and visitors are admitted also on other days on application. The Ile des Peupliers, in a lake here, contains the empty tomb of Rousseau, his remains having been removed to the Panthéon (p. 285) in 1794.

30½ M. *Nanteuil-le-Haudouin.* — 35 M. *Ormoy-Villers.*

38 M. **Crépy-en-Valois** *(Hôtels des Trois-Pigeons, de la Gare)*, a town with 5213 inhab., was the ancient capital of the Valois, which belonged to a younger branch of the royal family of France. It suffered greatly in the wars against the English in the 14-15th centuries. A few traces still remain, on a hill to the left of the station-gate, of the *Château des Valois*. Among other interesting buildings are the old collegiate church of *St. Thomas* (begun after 1180 and dedicated to Thomas à Becket), with a façade of the 13th and a tower of the 15th century; the parish church of *St. Denis*, in the Romanesque and Gothic styles, with a modern belfry; and the 18th cent. *Town Gates*. In the interior of the latter church the choir (15th cent.), the pulpit, and the other ancient wood-carvings should be noticed. — In the Rue St. Denis, which leads hence back to the centre of the town, are some quaint houses.

Railways to *Soissons* and to *Compiègne* viâ Verberie, see *Baedeker's Northern France.*

30. From Paris to Sceaux.

An excursion to *Sceaux* and *Robinson* and a stroll through the *Bois de Verrières* are recommended to those who are interested in the beauties of the outlying districts of Paris as distinct from the historic haunts to which the ordinary tourist usually confines himself.

A. **By Tramway** (*TS 1*; Appx., p. 41), 5½ M., in 1 hr. 5 min. (fares 45 or 25 c.). The cars start at *St. Germain-des-Prés* (p. 295) and stop at *Fontenay-aux-Roses* ('correspondance' with other tramways and omnibuses, which are usually crowded on Sun. and holidays in fine weather). From the terminus we have fully 1 M. to walk to Sceaux by a pleasant road, but there is a tramway from the *Champ-de-Mars to Châtenay* viâ Montrouge (p. 338), Bagneux (p. 408), Fontenay-aux-Roses, and Sceaux (see Appx., p. 43).

The tramway follows the wide Rue de Rennes to the Gare Montparnasse (p. 335). It then turns to the left into the Boul. Montparnasse and immediately afterwards to the right into the Boul. Raspail, which skirts the Cemetery of Montparnasse. Beyond the Place Denfert-Rochereau (p. 337), we traverse the Avenue d'Orléans

to the church of St. Pierre-de-Montrouge (p. 338), and then the Avenue de Châtillon, by which we quit Paris. — Outside the gate lies *Malakoff*, a village with 14,341 inhabitants.

Châtillon-lès-Bagneux (3353 inhab.) lies at the N. E. foot of a plateau, now occupied by the *Fort de Châtillon.*

About $^2/_3$ M. to the E. of Châtillon lies *Bagneux*, with a monument erected to the soldiers who fell on Oct. 13th, 1870, in an attempt to storm the heights then occupied by the German troops. Another famous engagement (on Sept. 19th) is commemorated by a monument on the plateau of Châtillon, $^2/_3$ M. to the S. E. — Bagneux is also on the line of tramway from the Champ-de-Mars (see p. 407). Beautiful view from the *Tour Biret* (722 ft.; restaurant).

At the S.W. end of Châtillon the tramway forks, our route diverging to the left.

Fontenay-aux-Roses (3402 inhab.; *Café-Restaurant de la Mairie*), 1 M. to the S. of Châtillon, has a station on the railway to Sceaux (omn. to Robinson, 30 c.). It carries on a brisk trade in strawberries and flowers. A fine view of Paris is enjoyed from the N. side of the large Place de la Mairie, where the car stops.

Travellers bound for Sceaux descend the Rue Boucicaut to beyond the *Ecole Normale d'Institutrices*, and take the turning on the right leading to the railway-station (p. 409). To the left of the Rue Boucicaut is the *Church*, and to the left of that a *Bust of La Fontaine*, erected in 1894 by the 'Rosati', a poetic fellowship whose headquarters are at Fontenay-aux-Roses.

Those, however, who wish to proceed direct to ($1^1/_4$ M.) *Robinson* (p. 410) follow the narrow street descending opposite the tramway-office, and turn to the right at the end. At the first fork they may either take the Rue de Châtenay to the left, which joins the road near the station of Sceaux-Robinson (p. 409), or the Rue du Plessis-Piquet to the right, whence another road, diverging to the left, leads direct to Robinson.

B. **By Railway** *(Ligne de Sceaux et Limours)*, $7^1/_2$ M., in $^1/_2$ hr. The trains start every $^1/_2$ hr. from the Gare du Luxembourg (Pl. R, 19; *V*), Boulevard St. Michel 69, at the corner of the Rue Gay-Lussac (Pl. R, 19; *V*). Luggage, however, is not registered here but must be taken to the old station in the Place Denfert-Rochereau. Fares 1 fr. 35, 90, 60 c.; return-tickets 2 fr., 1 fr. 45, 95 c.

The line is carried by a tunnel under the Boul. St. Michel to the station of *Port-Royal* (p. 331), situated at the Carrefour de l'Observatoire (p. 334). Thence another tunnel takes it beneath the Avenue de l'Observatoire and the Rue and Place Denfert-Rochereau (p. 337) to the station of *Paris-Denfert* (Pl. G, 20), the former *Gare de Sceaux*. The railway then crosses several viaducts and traverses the park of Montsouris (p. 338). View on the left of the valley of the Bièvre and the heights of Belleville. $1^3/_4$ M. *Sceaux-Ceinture*, the junction for the Chemin de Fer de Ceinture (Parc-de-Montsouris Stat.; see Appx., p. 45). To the left, outside the fortifications, are the *Fort de Bicêtre* and the large *Hospice de Bicêtre* (3150 beds), for the aged and insane. Numerous quarries and market-gardens on both sides. —

CLAMART-SCEAUX-VILLEJUIF
1 : 50,000
0 ½ 1 1½ 2
Kilomètres
Paris (Montparnasse)
Malakoff
Paris (P. Denfert, G. du Luxemb.)
Pte d'Italie
Versailles
Aulnay
Châtenay
Longjumeau
Gravé et imprimé par
Vanves
Fort d'Issy
le Pt Vanves
Montrouge
Gentilly
Krem-lin Bicêtre
Fort de Vanves
la Vache Noire
Hospice de Bicêtre
Cim. Parisn d'Ivry
Bas de Bicêtre
Cimetière Parisien de Bagneux
Fort de Montrouge
la Croix d'Arcueil
le Petit Bagneux
Fort de Bicêtre
l'Ane Vert
Clamart
Châtillon
la Grange Ory
Arcueil
Galande
Chemin des Meuniers
Bagneux
Rue d'Arcueil
Cachan
Villejuif
Hospice Ferrari
Fort de Châtillon
Fontenay-aux-Roses
Porte de Châtillon
Rue Couste
Redoute des Htes Bruyères
Hospice d'Aliénés
Hospice
Halte de la Faïencerie
Ruiss. d. l. Fontt Moulin
Plessis-Piquet
Gare de Sceaux-Robinson
Bourg-la-Reine
Pl. Condorcet
Mont Commtr
l'Hay
Robinson
SCEAUX
Lycée Lakanal
Limours
Châtaigneraie

2½ M. *Gentilly*, an old village to the left (pop. 7433). Station on the Ceinture railway at *Maison-Blanche*. — 3 M. *Laplace*. To the left is the Aqueduct of Arcueil.

3½ M. *Arcueil*, a village (8425 inhab.) in the valley of the *Bièvre*, with a church of the 13-15th centuries.

To the left, visible both on reaching and quitting the station, is the large Aqueduct of Arcueil, consisting in fact of two aqueducts, one above the other, with a total height of 135 ft. The name of the village is derived from an ancient aqueduct (*Arculi*) constructed here by the Romans, on the site of which Salomon Debrosse (1613-24) built another aqueduct, 440 yds. long, for the purpose of conveying water from the village of *Rungis* to the garden of the Luxembourg. In 1868-72 a second and larger aqueduct was placed on the top of this for conveying the water from the reservoir of La Vanne (p. 338).

On the right appear Bagneux, Fontenay-aux-Roses, and the fort of Châtillon (p. 408). To the left are *L'Hay* and *Chevilly*, also scenes of contests during the siege of Paris.

5½ M. **Bourg-la-Reine** (*Restaurant-Café Perdereaux*, in the place; *Café Jouffroy*, Grande-Rue 66), with 4181 inhab., is a favourite summer residence, with fine nursery-gardens. In the Place Condorcet, about 2 min. from the station, is a marble bust, by Truphême, of *Condorcet* (1743-94), the philosopher, who poisoned himself in prison here to escape the ignominy of the scaffold. — A branch-line to the left runs through the Bièvre valley to *Palaiseau-Limours* (see p. 411).

6 M. *Sceaux* (see below). The railway now describes a curve to the N., passing (7 M.) *Fontenay-aux-Roses* (p. 408). — 7½ M. *Sceaux-Robinson*, a station between the town of Sceaux and Robinson (p. 410).

Sceaux (*Hôtel de l'Etoile-du-Nord; Restaurant du Parc*, near the church), a small town with 4541 inhab., pleasantly situated upon a hill amid charming scenery. The *Château of Sceaux*, built by Colbert, afterwards became the property of the Duc du Maine, son of Louis XIV and Mme. de Montespan. During the first half of the 18th cent. it was celebrated for the brilliant fêtes given here by the Duchesse du Maine to the little court of wits and 'grands seigneurs' she assembled around her. The château was destroyed at the Revolution. A small piece of the *Park* (near the church) has been preserved and is open to the public (hand on Sun., 1-5). The *Church* contains a Baptism of Christ, by *Tuby*. Beside it are monuments to Florian (1755-94), the poet and fabulist, who is buried in the cemetery of Sceaux, to the Provençal poet Auhanel (1828-86), and to the author Paul Arène (1843-96). About ¼ hr. farther on is the *Lycée Lakanal*. A *War Monument* (1870-71) was erected here in 1902. — Sceaux is the meeting-place of the 'Cigaliers' or 'Félibres', a society whose aim it is to keep alive and foster the literature of the Provençal language. — Conveyances (30 c.) meet each train for Robinson (25 min.).

Robinson (*Cafés-Restaurants* in the chestnut-grove and at the station), about 1/4 M. to the W. (right) of the station of Sceaux-Robinson, charmingly situated at the foot of a wooded hill, is one of the pleasantest spots near Sceaux. It possesses numerous garden-cafés, with platforms placed amid the branches of the large chestnut-trees, and in fine weather it is thronged with pleasure-seekers. Its charms are now somewhat marred by factory-buildings. On a height a little beyond Robinson is a house with a tower from in front of which we command an admirable view of the valley of the Bièvre.

From Robinson to the Bois de Verrières is a favourite excursion, either on horseback (2 fr. per hr., Sun. 3 fr.; asses 1-1 1/2 fr.; bargain advisable) or on foot. Riders usually make it by the road ascending to the above-mentioned house with the tower, and passing the inn and farm of *Malabry*, 1 1/4 M. from Châtenay, and the Obelisk (see below). The first part of the route is, however, monotonous and devoid of shade. The pleasant route by the lower road is prefcrable for pedestrians. This lower road leads past (1/2 M.) *Aulnay*, where Châteaubriand had a country-house, and through an avenoe where we bear to the left for (1 M.) *Châtenay* (1706 inhab.). Tramway to Paris, see the Appx. Just beyond the latter village we reach the highroad from Versailles to Choisy-le-Roi, which descends to the E. to the railway station of (1 1/4 M.) *Berny* (see below) and ascends to the W. through wood to Malabry (see above). Thence we proceed to the so-called '*Obelisk*', a fine old lime-tree in a circular clearing where the chief forest-paths converge. In a straight direction beyond the clearing we reach thc margin of the plateau and of the Bois de Verrières, where we overlook the valley of the Bièvre. On the other side we obtain a view of a pretty little side-valley, witb the ruins of the old *Abbaye aux Bois*.

To the W., in a picturesque situation beyond the valley, lies **Bièvres** (pop. 1157; *Hot. du Chariot-d'Or*), on the slope of a plateau. The station, on the Ligne de Grande Ceinture, is 20 min. from Versailles (9 1/2 M.; Gare des Chantiers, p. 349), the trains running through the valley of the Bièvre and past the village of *Jouy-en-Josas*. — It is better to return to Paris by the Ligne de Sceaux (p. 408) from Sceaux.

31. From Paris to Chevreuse.

Railway from Paris (Gare du Luxembourg, Pl. R, 19, *V*) to *St. Remy-lès-Chevreuse*, 20 1/2 M., in 50-75 min. (fares 3 fr. 70, 2 fr. 50, 1 fr. 65 c.; return-tickets 5 fr., 4 fr., 2 fr. 60 c.). — *Chevreuse* is about 1 1/2 M. from the station, and 2 3/4 M. farther on is *Dampierre*, to both of which places public conveyances ply (see below) *Les Vaux-de-Cernay* lies about 4 M. from Dampierre. Omnibus for Chevreuse 30 c., for Dampierre 70 c. — This excursion may be made as follows: leave Paris about 10 a.m., and on arriving at St. Remy take the omnibus to *Chevreuse;* after visiting the ruined château, take the railway-omnibus, which starts about 1.30 p.m., quit the vehicle at *Dampierre*, walk thence to *Les Vaux-de-Cernay*, and return in time to catch the omnibus starting from Dampierre at 8 p.m. for St. Remy, in connection with the last train to Paris. Visit to the château at Dampierre, see p. 412. — Hurried visitors may regain Paris at an earlier hour by taking the omnibus about 5 p.m. from Cernay to the station of Boullay-les-Troux (fare 50 c.; p. 411). Another omnibus leaves Dampierre about 4.30 p.m. for Laverrière, a station on the line from Paris to Chartres. — Steam-tramway from Paris to Antony, see p. 413.

From Paris to (5 1/2 M.) *Bourg-la-Reine*, see pp. 408, 409. Short tunnel. To the left are the prisons of *Fresnes* (p. 413). — 7 M. *Berny;* 7 1/2 M. *Antony*, a pretty village of 3068 inhab. (train from the Gare

de Sceaux in 1/2 hr., 1 fr. 10, 75, 55 c.). The Rue de Fresnes, to the left of the station, leads to the *Château de Tourvoie.* To the right is the Bois de Verrières. The neighbouring hamlets are Grand and Petit Châtenay, Petit-Fresnes, Grais, Malabry, and Paron, with the Château des Migneaux.

9 1/2 M. *Massy* (pop. 1364) is situated on a hill to the left facing the upper part of the valley of the Bièvre. On the road to Bièvres (p. 410) is the *Château de Villegenis*, which belonged to the Prince of Condé. Jerome Bonaparte, King of Westphalia, died here in 1860. Omnibus to Verrières, 25 c. — 10 1/2 M. *Massy-Grande-Ceinture.* Branch-lines run hence to (9 1/2 M.) *Versailles* (p. 349), (11 M.) *Valenton*, and (8 1/2 M.) *Juvisy* (p. 415), viâ (3 M.) *Longjumeau* (p. 413).

11 M. **Palaiseau** (*Ecu de France*, Grand' Rue), on the *Yvette*, an ancient place (pop. 2808), which owes its name to a Merovingian palace presented in 754 by Pépin le Bref to the abbey of St. Germain-des-Prés, and now destroyed. In the Place de la Mairie is a bronze statue by Lefeuvre of *Joseph Bara*, a boy-volunteer killed by the Vendéens in 1794 (see p. 308). The *Church*, behind the town-hall, dates from the 13th cent., but has a doorway of the 12th.

The train now descends the pretty valley of the *Yvette*, which is flanked by wooded hills, and stops at *Le Rocher*, station for *Villebon* (Restaurant de l'Ermitage), to the E. — 13 M. *Lozère.* We cross the Yvette. Fine view to the right and retrospect to the left. — *Le Guichet.* — 15 M. *Orsay*, a large village finely situated to the left; 15 1/2 M. *Bures;* 17 1/2 M. *Gif;* 18 1/2 M. *Courcelle.* — 20 1/2 M. *St. Remy-lès-Chevreuse*, the station for the valley of Chevreuse; to the right are seen the ruins of Chevreuse château.

The railway here quits the valley of the Yvette. — 23 1/2 M. (from Paris) *Boullay-les-Troux* (3 M.), whence an omnibus plies to (4 M.) Cernay-la-Ville (p. 412). — 26 M. *Limours* (2 1/2 M.), a large village where Francis I. built a royal palace, afterwards the residence of the Duchesse d'Etampes, Diane de Poitiers, and Richelieu.

The road, passing through the village of St. Remy, crosses the Yvette and turns to the left. A shorter and pleasanter footpath leads along the railway-line to the left, passes the *Château de Coubertin*, and then runs straight through a meadow.

Chevreuse.— Hôtel du Grand-Courrier, Rue de la Mairie; de la Croix Blanche; de l'Espérance. — *Omnibus* to Dampierre (p. 412), La Verrière, Levy-St-Nom, and Mesnil-St-Denis. — Carriages at *Follain's.*

Chevreuse, a small place (pop. 1826), was the capital of a barony, afterwards (after 1545) a duchy, which subsequently came into the hands of the Guise family. Marie de Rohan-Montbazon (1600-79), wife of Claude de Lorraine, Duke of Chevreuse, took a prominent part in the intrigues of the Fronde under Louis XIII. The *Ruined Château* rises 265 ft. above the town, to which it lends a picturesque appearance. It is reached by a fatigning, sandy path. The ruins consist mainly of a massive donjon and two towers, now covered with ivy. The view from the top is very attractive. — The *Church* has

some fair mural paintings by M. de Coubertin. Opposite the S. portal is an ogival Romanesque doorway of the ancient *Priory of St. Saturnin.*

The road from Chevreuse to Dampierre (omn., see p. 411), though picturesque, is almost entirely destitute of shade. On the right rise wooded hills, and on the heights to the left is the modern *Château de Bevillers.* The *Château de Mauvière*, near the left side of the road farther on, dates from the 18th century. We skirt the long wall concealing the *Château de Becquencourt* on the left, and, beyond a mill on the Yvette, reach the village of Dampierre.

Dampierre (*Hôtel-Restaurant St. Pierre;* omnibus, see p. 410), a village of 680 inhab., is noted for its magnificent **Château*, belonging to the ducal family of Luynes. The neighbouring *Church* contains the burial vault of the Ducs de Luynes, in a closed chapel to the left of the choir, and an elegant 15th cent. staircase in carved wood (restored), to the right of the organ.

Founded in 1550 by Card. de Lorraine, the CHÂTEAU was acquired in 1664 by Charles Honoré d'Albert de Luynes, who caused it to be rebuilt by J. Hardouin-Mansart. Duke Honoré de Luynes (1802-67) had it restored after 1844 by Duban, and collected under its roof a large number of works of art (comp. also p. 206). Admission to the château is usually granted on Fridays, from 1 to 5 o'clock, on written application to the Duchesse de Luynes. Among the art-treasures retained in the château are an ivory, gold, and silver statue of Athena by *Simart* (a quarter-size conjectural reproduction of the colossal chryselephantine statue of Athena in the Parthenon), the celebrated Sleeping Penelope by *Cavelier*, and a silver statue of Louis XIII by *Rude*.

The route to LES VAUX-DE-CERNAY, passing to the left of the church of Chevreuse and to the right of *Senlisse* and its château, ascends the valley of the streamlet of Les Vaux to the S. We pass the hamlet of *Garnes*, and then the (1/2 hr.) picturesque *Moulin des Rochers*, with a large fish-breeding establishment, whence the road leads to the left and follows the other side of the valley, not far from Cernay-la-Ville (see below). Walkers, however, follow the path to the right (finger-post). In 7 min. we reach the *Petit-Moulin* (rfmts.), near a little waterfall. On the opposite bank is the *Hôtel des Cascades* or *Léopold*, a favourite resort of artists, in the lower part of Cernay-la-Ville (10 min.; see below). An omnibus starts here for Boullay-les-Troux (p. 411). The footpath on the left bank in 6 min. more reaches the *Grand-Moulin*, at the lower end of the long *Etang de Cernay.* In the vicinity is a *Monument to Pelouse* (d. 1892), a landscape-painter who drew attention to the beauties of this valley. We may proceed straight on through the woods for 25 min. to the picturesquely-situated hamlet of *Les Vaux-de-Cernay*, on the *Etang des Vaux*, possessing a château and a ruined abbey. The latter was founded in 1128 and belongs to the heirs of Baroness Nathaniel de Rothschild, who restored it in excellent taste (no adm. to the house or the park). We skirt the abbey-wall until we reach the end of the pond, where we turn to the left. A little farther on we come to an iron gate overgrown with ivy, through which we perceive, in front of the fortified entrance, the old ruined *Portal of the church with its three rose-windows, dating from the end of the 12th century.

To the E. of the Grand-Moulin (see above, 1/2 M.) is **Cernay-la-Ville** (*Hôtel de la Poste*, in the Grand' Place, with a collection of pictures, caricatures, etc., R. 3, déj. 2 1/2, D. 3 fr.; *des Cascades*, lower down; *de l'Avenir*), a village with 741 inhab., much frequented by artists and others.

Omnibus to Boullay-les-Troux, see p. 410. Carriages may be hired for Chevreuse, Limours, Les Essarts-le-Roi, etc.

Visitors with two days to spare should sleep at Cernay-la-Ville, and go on the next day by diligence (1 1/2 fr.) to *Rambouillet* (7 M.).

32. From Paris to Montlhéry.

A. By the Tramway d'Arpajon (steam tramway; *TG bis*, comp. Appx., p. 38), in 1 hr. 50 min.; fares 1 fr. 75, 1 fr. 10 c.; to Arpajon, 2 fr. 25, 1 fr. 40 c. This tramway starts opposite No. 13 Rue de Médicis, near the Luxembourg Garden, every 2 or 2½ hrs. The above prices do not include the fares within Paris, which are collected separately in the cars, the Arpajon line from outside the fortifications belonging to another company. — The electric tramway running parallel to ours does not go beyond Antony (see below).

The Tramway d'Arpajon proper begins at the *Porte d'Orléans* (Pl. G, 18) and follows in the main the Orléans road. The halts indicated below are those of the electric tramway. We pass *Le Grand-Montrouge*, an uninteresting manufacturing village (three stations), *Arcueil*, and *La Croix-d'Arcueil*, to the W. (p. 409). To the right is the *Fort de Montrouge*, beyond which is the extensive *Cemetery of Bagneux*. Fine view, to the right, of Bagneux and Fontenay-aux-Roses; to the left, the double aqueduct of Arcueil (p. 409). — *La Grange d'Ory*. — 2 M. *Bagneux*, at which the steam-tramway halts; the village (p. 408) lies about ¾ M. to the W. The line descends rapidly to *La Faïencerie*, a station just outside Bourg-la-Reine.

3 M. *Bourg-la-Reine* (p. 409), station in the Place Condorcet. — In the upper part of the town, not far from the Lycée Lakanal (to the right) is the station of *Petit-Chambord* (Sceaux; p. 409). — 4½ M. *La Croix-de-Berny*. About 1¼ M. to the E. is *Fresnes-lès-Rungis*, with large prisons. — Farther on is *Antony* (p. 410), where the tramway has a stopping-place before reaching the (5 M.) principal station. The *Pont-d'Antony*, beyond the Bièvre, is a third station.

The steam-tramway continues to ascend the Orléans road to *Le Petit-Massy*, a station 1¼ M. to the left of Massy (p. 411). Fine view of the valley of the Bièvre. — 7 M. *Wissous*, on the Grande-Ceinture line from Noisy-le-Sec to Versailles. The tower of Montlhéry is seen in the far distance on the right, and shortly after reappears on the left. Beyond *Morangis*, with its old château, the line descends towards the valley of the Yvette. Near *Chilly-Mazarin* formerly stood a château of the Duc de Mazarin (d. 1713), nephew of the famous cardinal. *Chilly-Grande-Ceinture*. We descend a steep incline.

10½ M. **Longjumeau** (*Hôtel St. Pierre*, Grande-Rue; *du Cadran*, near the tramway-station), an old town with 2343 inhab., in the valley of the Yvette, noted for the peace concluded in 1568 between the Roman Catholics and the Protestants (the 'Paix Fourrée' or 'Petite Paix'). In the Place de la Mairie, reached by the Grande-Rue, rises a monument, by P. Fournier, to *Ad. Adam* (1803-56), composer of the opera 'The Postilion of Longjumeau'. Farther on is the *Church* (13-14th cent.). The *Château d'Engeval* is modern.

12 M. *Saulx-les-Chartreux* lies to the E. of the wooded hills beyond which is Palaiseau (about 2 M.; p. 411). To the S. rises the *Château de Mont-Huchet*. At the station of *Ballainvilliers* the

tramway returns to the Orléans road. — 14¼ M. *La Grange-aux-Cercles;* 15 M. *La Ville-du-Bois.* The station of *Longpont* is nearly 1¼ M. to the W. of the village of Longpont, the church of which, dating from the 13th cent. but largely reconstructed, belonged to a Cluniac priory founded about 1000 A.D. The *Château de Lormoy* (rebuilt in the 19th cent.), to the right of the church, also belonged to the priors.

15½ M. **Montlhéry** (*Hôtel du Chapeau-Rouge*, Rue de la Chapelle; *Soleil-d'Or*, Rue des Juifs; *Maillet-d'Or*, at the station; *Cafés* near the ruins), an ancient town of 2448 inhab., is situated on the slope of a hill crowned by the picturesque ruined **Castle of Montlhéry.* This stronghold was founded early in the 11th cent. by a Montmorency under Philip I. and was afterwards held by Hugues de Crécy and his band of robbers. It subsequently became crown-property and was restored in the 13-14th centuries. It is reached from the station in 20 min. by ascending the Rue Luisant, on the left, to the Place du Marché, and following thence the Rue des Juifs, turning to the right by the Grande-Rue, which passes the *Parish Church* (partly of the 13th cent.). In a narrow street to the left of the church is the doorway of the *Hôtel-Dieu* founded by Louis VII (1149). Beyond the small Place behind the church, in the Rue de la Poterne, a path to the right leads to the ruins (375 ft.). The *Keep*, 105 ft. high, is in four stories; a staircase in the small tower ascends to the top (apply to the guardian; 10-20 c.). At the foot of the staircase, protected by a grating, are some tombstones from a Gallo-Roman cemetery discovered near by. Picturesque fragments of the other towers still remain, one 33 ft. in height, and there are traces of the fortified wall. Three massive terraces descended towards the town, which was itself surrounded by ramparts. — On our way back to the church, the Rue Gauché-Laurée on the left, continued by the Grande-Rue-de-la-Chapelle, leads to the *Porte Baudry*, built originally in 1015, reconstructed in 1589, and restored in 1803.

The railway-station of *St. Michel-sur-Orge* (p. 416; omn. 30 c.) lies to the E. of Montlhéry, the side farthest from the tramway-route. A branch-tramway runs hence to (2 M.) *Marcoussis*, a large village with a church of the 15th cent. (the chapel of a former Celestine monastery), a château, and sandstone-quarries.

The main Tramway goes on viâ *Linas* (which possesses an interesting 13th cent. church), *Leuville*, and *St. Germain-la-Norville*, to (19¼ M.) **Arpajon** (*Lion-d'Argent*, *Fontaine*, Grande-Rue), a town of 2904 inhab. on the *Orge*, with a *Church* (12th and 15th cent.), of which the belfry, the sepulchral monuments, and the choir should be noticed. In the Place du Marché, to the left as we return by the Grande-Rue, are some ancient timber constructions. — Omnibus to *Boissy-sous-St-Yon* (50 c.).

B. Railway to St. Michel-sur-Orge. From the Gare du Quai-d'Orsay, 18 M., in ¾-1 hr. 5 min. (fares 3 fr. 60, 2 fr. 40, 1 fr. 60 c., return-tickets 5 fr. 40, 3 fr. 85, 2 fr. 50 c.). — *Omnibus* from St. Michel to Montlhéry, see p. 416.

The Tramway from the Châtelet (Square St. Jacques) to *Choisy (TS 6)*, in 1 hr 20 min. (fares 50, 30 c.), starts every 40 minutes. The route is viâ *Villejuif* (pop. 5835) and *Vitry* (p. 415): see Appx., p. 41.

STEAMBOATS ply from the *Quai du Louvre* to *Ablon* (see below) on Sun. and holidays in summer in 1¾ hr.; fare 40 c. Stations to *Alfortville* (where we change steamers), see p. 254. Then *Choisy-le-Roi* and *Villeneuve-St-Georges* (p. 418). The journey is uninteresting.

Gare du Quai-d'Austerlitz, see p. 32. Beyond (1¾ M.) *Orléans-Ceinture* we pass beneath the Ligne de Ceinture. — 5 M. *Le Chevaleret*, also the station for *Ivry* (on the right), a manufacturing suburb with 28,585 inhab., a large *Hospital for Incurables*, and a river-side port. It is dominated by the *Fort of Ivry*. Tramways, see Appx., pp. 41, 42, 43. — 5½ M. *Vitry* (pop. 9894); the station is ½ M. from the centre of the village, which is on the line of tramway. It possesses a church of the 13-14th centuries. The *Moulin Saquet* (to the W.) played an important part in the siege of Paris in 1870-71. We now approach the Seine.

6¼ M. **Choisy-le-Roi** (*Hôtel des Voyageurs*, at the end of the Rue du Pont; *Restaurant Pompadour*, on the right bank, near the bridge), a pleasant town with 11,607 inhab., known in connection with its château, which Mlle. de Montpensier built in 1682, and which was subsequently acquired by Louis XV. It was completely destroyed at the Revolution. Near the bridge, before the station, on the left bank, is a bronze *Statue of a Fighting Sailor*, by Hercnle, commemorating the combats at the 'Gare aux Bœufs' in 1870. The Rue dn Pont passes a little to the left of the former *Buildings of the Château*, now occnpied by a porcelain mannfactory. The *Mairie* and the *Church*, on the right of the street farther on, date from the 18th century. At the point where the street ends in the handsome Avenue de Paris is a bronze statue, by L. Steiner, of *Rouget de Lisle*, author of the 'Marseillaise', who died at Choisy in 1836.

From the Avenue de Paris to *Sceaux* (p. 409), 5¼ M.; to *La Croix-de-Berny* (p. 413), 5 M. From the bridge to *Créteil* (p. 417), 3 M.; to *Bonneuil* (p. 418), 3¾ M.

Beyond Choisy the railway passes under the Ligne de Grande-Ceinture. — 9½ M. *Ablon* (pop. 1332), a village about 1¼ M. to the S.W. of Villeneuve-St-Georges (p. 418) by the left bank of the Seine. Steamboats to Paris, see above. — 10½ M. *Athis-Mons* (pop. 2612), near the confluence of the Orge and the Seine. The *Château d'Athis* was inhabited by St. Louis and Philippe le Bel. — To the left is the railway from Paris to Corbeil (p. 419).

12½ M. **Juvisy-sur-Orge** (*Hôtel Belle-Fontaine*, at the station), a town with 3611 inhab., and a station nsed by both railways (comp. also p. 419). The park of the old Château was laid out by Le Nôtre, and now contains M. Camille Flammarion's observatory and climatological station (visitors admitted on application).

Our line now ascends the pretty valley of the Orge, which is crossed by the *Pont des Belles-Fontaines*, consisting of two bridges one above the other, bnilt in the 18th century. — 13½ M. *Savigny-sur-Orge* has a fine 15th cent. château. — 15 M. *Epinay-sur-Orge*, preceded and followed by a viaduct. In the distance, to the right, is

the tower of Montlhéry (p. 414). — 16 M. *Perray-Vaucluse* is the station for the extensive lunatic asylum of *Vaucluse*, belonging to the city of Paris. The buildings rise in tiers on a hill to the right. — 18 M. *St. Michel-sur-Orge.*

The railway goes on to *Brétigny*, where it forks, the left branch running to *Etampes*, *Orléans*, *Tours*, etc., the right branch to *Arpajon* (p. 414; 23 M. from Paris), *Dourdan*, *Tours*, etc. See *Baedeker's Northern France.*

The road from St. Michel to Montlhéry (1½ M.; omn. in 20 min., 30 c.) passes, on the right, the *Château de Lormoy.* Farther on a road diverges to the right for *Longpont* (2955 ft.; p. 414), which is united with Montlhéry by a cross-road. We may reach the ruined castle of Montlhéry without entering the town, by a path to the left at the first houses. — *Montlhéry*, see p. 414.

33. From Paris to Verneuil-l'Etang.

33½ M. Chemin de Fer de Vincennes (Pl. R, 25, *V*; p. 254), in 1½-2 hrs.; fares 4 fr. 10, 2 fr. 65 c., return-tickets 5 fr. 75, 3 fr. 95 c. — To *Champigny*, ¾ hr.; 1 fr. or 75 c., 1 fr. 75 or 1 fr. 20 c.

From Paris to (3¾ M.) *Vincennes*, see p. 253. — 5 M. *Fontenay-sous-Bois*, with 9320 inhab., to the N.E. of the Bois de Vincennes (p. 256).

5½ M. **Nogent-sur-Marne** (comp. the Map, p. 265). — *Café-Restaurant du Moulin-Rouge*, on the Marne, near the viaduct; *Taverne Nogentaise*, Grande-Rue 162; *Café de la Mairie*, Grande-Rue 161; others near the station.

Electric Tramways (*Chemins de Fer Nogentais*), see Appx., p. 44.

Nogent-sur-Marne, a place with 10,586 inhab., is situated on a hill above the Marne, dotted with country-villas in the direction of Vincennes. Both the Belfort railway and the Grande Ceinture (with a joint station at *Le Perreux*) cross the Marne by a curved viaduct, 904 yds. in length, known as the 'Pont de Mulhouse'. The river below the viaduct is spanned by a *Bridge* connecting Nogent and Champigny (p. 417). Le Perreux has annual fêtes on the last Sun. in June and the first Sun. in July. In front of the church stands a *Monument of Watteau*, who died at Nogent in 1721. To the S., in the Marne, lies the *Ile de Beauté*, where Charles VII is said to have erected a château, which he presented to Agnès Sorel with the title of 'Dame de Beauté'. The *Jardin Colonial*, a large school of agriculture, is in the Avenue de la Belle-Gabrielle. On the N., towards Fontenay-sous-Bois (see above), rises the *Fort of Nogent.*

To the S. of the Ile de Beauté (see above), nearly ½ M. from the station of Nogent-le-Perreux (see above), is the new race-course of *Tremblay*, opened in 1906.

Bry-sur-Marne (see Appx., p. 44) is a village of 2125 inhab. on the left bank of the Marne. Engagements were fought there on Nov. 30th and Dec. 2nd, 1870. There are a bust of Daguerre (d. at Bry in 1851), one of the inventors of photography, and another of Sergeant Hoff (p. 244), the latter surmounting a lofty column adorned with a head of Bellona, by *Magrou* (1903).

Another tramway runs to the N. to (1 M.) *Neuilly-Plaisance* and (2 M.)

Rosny-sous-Bois (pop. 4329) on the Chemin de Fer de l'Est (Ligne de Nogent). The latter is also connected with Paris by the Villemomble tramway (see Appx., p. 44). — To the N. of Neuilly-Plaisance lies the *Plateau d'Avron* (375 ft.; view), which played a part during the siege of Paris in 1870. Beyond are *Villemomble* and *Le Raincy*, two neighbouring localities on the line to Nancy (8 M. from the Gare de l'Est), both traversed by tramways (see Appx., pp. 44, 42). Le Raincy is a modern town of 7129 inhab., with numerous villas built in the former park of the château, which belonged to the Orleans family. To the S. of Neuilly-Plaisance is *Neuilly-sur-Marne* (9½ M. from Paris), a village with 3118 inhab. and a filtering-station of the Compagnie des Eaux, on the Chemin de Fer Nogentais from Vincennes to Ville-Evrard (see Appx., p. 44).

7 M. **Joinville-le-Pont** (*Cafés-Restaurants de la Tête-Noire, à la Source*, both on the quay) is a village of 6016 inhab. on the right bank of the Marne, the chief boating-centre on the river, and a favourite summer-resort. The partially subterranean *Canal de St. Maur*, nearly ¾ M. in length, which cuts off a large bend in the Marne (see below) and is therefore of great importance to navigation, begins here; it was constructed in 1809-25. Joinville possesses a national farm ('La Faisanderie'), the Villa Palissy, etc. The stands on the Vincennes racecourse are 6 min. from the station.

Tramways run hence to St. Maur-les-Fossés (1¼ M.), Charenton, and Champigny (1½ M.), and from St. Maur to the Porte de Vincennes (Métropolitain).

8 M. *St. Maur-les-Fossés* (Cafés at the Gare du Parc and the Gare de Champigny), a town of 23,035 inhab., spreads, with its dependencies (Le Parc, La Pie, La Varenne, St. Hilaire, and Champignol), over the bend which the river makes between it and Joinville. St. Maur was the seat of a Benedictine abbey founded in 638, which possessed relics of the saint who gave his name to the town. The treaty which put an end to the 'Guerre du Bien Public' was concluded here in 1465. A pilgrimage to Notre-Dame des Miracles takes place on the 2nd Sun. in July. St. Maur is also the station for *Créteil*, an old place with 4923 inhab., a short distance away.

Tramways (Appx., pp. 45, 42, 38). From Charenton to La Varenne and St. Hilaire viâ St. Maur; from the Pont de la Concorde to Bonneuil viâ Créteil; from the Louvre to Créteil viâ Charenton (*TK*; comp. also p. 251). See also above.

Notre-Dame des Mèches and the Château du Buisson are on the Créteil road. — 8½ M. *Parc-de-St-Maur.*

10 M. **Champigny** (*Cafés-Restaurants* near the bridge) is a village (6655 inhab.) on the left bank of the Marne, here steep and prettily wooded. The station is at *Champignol*, on the right bank. The Chemin de Fer de Grande-Ceinture, which joins the Ligne de l'Est viâ Nogent-sur-Marne, has another station at *Le Plant-de-Champigny*, on the left bank, near the road leading to the new bridge of Nogent-sur-Marne (p. 416), and on the line of the Chemins de Fer Nogentais. A tramway also connects Champigny with the Porte de Vincennes (Métropolitain; see Appx., p. 29).

Champigny is memorable as the scene of the battles of 30th Nov. and 2nd Dec., 1870, at which Generals Trochu and Ducrot vainly endeavoured to force a passage through the German lines. A monument on the hill

behind Champigny, ¼ hr. from the Mairie, marks the site of the crypt containing the remains of the French and German soldiers who fell on that occasion. The crypt is open free daily from noon till 5 p.m.

Fine views of the valley of the Marne, Vincennes, and Paris are obtained beyond Champigny. — 10½ M. *La Varenne-Chennevières*, beyond which we cross the Marne. — 12½ M. *Sucy-Bonneuil*, stat. for *Sucy-en-Brie*. From Sucy-Bonneuil a branch-line leads to Valenton (2½ M.; p. 411) and Villeneuve-St-Georges (2 M.; see below). About 1 M. to the W. is *Bonneuil-sur-Marne*, whence a tramway runs to the Pont de la Concorde (see p. 417). — 13½ M. *Boissy-St-Léger*. To the left of the railway is the *Château du Piple*, with a Protestant normal school for girls. — 15 M. *Limeil*. Beyond, on the left, are the *Château de Gros-Bois*, and, on the right, the *Château de la Grange*, of the 17th century. — 17½ M. *Villecresnes*. — 19½ M. *Mandres*. — 20½ M. *Santeny-Servon*.

22½ M. **Brie-Comte-Robert** (*Hôtel de la Grâce-de-Dieu*, Rue de Paris), a very old and decayed little town (pop. 2718), formerly capital of the Brie Française, was founded in the 12th cent. by Comte Robert, brother of Louis VII. It carries on a thriving trade in cheese ('fromages de Brie'). The *Church of St. Etienne* is a handsome building of the 12-16th centuries. In the adjoining Rue des Halles is an interesting Gothic *Façade* of the 13th cent., belonging to an old hospital. Farther on are the ruins of a château of the Counts of Brie.

25½ M. *Grisny-Suisnes*. — 27½ M. *Coubert-Soignolles*. — 31½ M. *Yèbles-Guignes*. — 33½ M. *Verneuil-l'Etang*, where the railway joins the line to Troyes and Belfort. See *Baedeker's Northern France*.

34. From Paris to Fontainebleau.

36½ M. Chemin de Fer de Lyon (p. 182). The journey occupies 1-2 hrs. (fares 6 fr. 60, 4 fr. 45, 2 fr. 90 c.; return-tickets 9 fr. 90, 7 fr. 15, 4 fr. 65 c.). — Those who visit Fontainebleau should devote a whole day to the excursion, leaving Paris by an early train. Best views to the left.

1¼ M. *Bercy-Ceinture* (see Appx., p. 46). — Beyond (3 M.) *Charenton* (p. 258) we cross the *Marne*, near its confluence with the Seine. To the left is the Asylum of St. Manrice (p. 258). On the left bank of the Marne lies Alfortville (p. 258). — 4½ M. *Maisons-Alfort*, a place with 10,547 inhab., well known for its veterinary college, founded in 1766 by Bourgelat. The Château de Charentonneau and the Villa Lesieur are also noteworthy. Farther on we cross the Ligne de Grande-Ceintnre.

9½ M. **Villeneuve-St-Georges** (*Cafés* at the station), with 8178 inhab. and a snspension-bridge over the Seine (to the right of the line; to Ablon, see p. 415), is picturesquely sitnated on the slope of a hill to the left, at the confluence of the Yères and the Seine. The ancient *Château de Beauregard*, where the Comtesse de Hanska, widow of Balzac the novelist, resided, has been acqnired by the municipality. The Lyons railway has large works here. Villeneuve

is also a station on the Ligne de Grande-Ceinture. A monument (1900), by A. Lenoir, in the Square de la Mairie, commemorates *Victor Duruy* (1811-94), statesman and historian. Steamboat to Paris, see p. 415.

FROM VILLENEUVE-ST-GEORGES TO MELUN VIÂ CORBEIL, 26½ M., railway in about 1½ hr. (fares 4 fr. 95, 3 fr. 35, 2 fr. 15 c.). — Beyond (1¾ M.) *Draveil-Vigneux* the line crosses the *Seine*. — 4½ M. *Juvisy* (p. 415). — 7 M. *Ris-Orangis*. — 9½ M. *Evry-Petit-Bourg*.

11 M. **Corbeil** (*Hôtel de la Belle-Image*, to the left, before the mills; *Bellevue*, on the right bank, by the bridge), with 9632 inhab., is situated at the confluence of the Seine and the *Essonne*. It owes its origin to a stronghold built in the 11th cent. to repel the incursions of the Normans, and became the capital of a county which Louis le Gros annexed to the crown. St. Louis signed a treaty here with Jaime I. of Aragon (1258). The *Moulins de Corbeil* are perhaps the largest flour-mills in France. A little beyond them are the *Hôtel de Ville* and the marble *Galignani Monument*, by Chapu, commemorating the well-known Paris publishers (d. 1873 and 1882), who were substantial benefactors of Corbeil. The Rue St. Spiro leads to the church of *St. Spire*, founded by Haymon I., Count of Corbeil (d. 957), and reconstructed in the 12th century. In the first chapel to the right are the tombs of Haymon and of Jacques de Bourgoin of Corbeil (d. 1661). To the N.W. of Corbeil are the *Etablissements Decauville*, iron-works employing 950 hands, whose speciality is narrow-gauge railways, and to the S.W. the village of *Essonnes*, with a large paper-mill (3000 workmen). — From Corbeil to Montargis, see *Baedeker's Northern France*.

Beyond (13 M.) *Villabé* the Melun line threads a tunnel and crosses the Essonne. — 15½ M. *Coudray-Montceaux*; 18 M. *St. Fargeau-Seine-Port*. Seine-Port is on the right bank. — 20½ M. *Ponthierry-Pringy*, with a bridge over the Seine. — Beyond (23½ M.) *Vosves* we skirt the park of the Château de Belombre.

26½ M. *Melun*, see below. — The line crosses the Seine and proceeds along the right bank to (22½ M.) *Montereau*. Beyond *Champagne*, the 6th station on this extension, we see the Forest of Fontainebleau (p. 425) on the left bank, while (10½ M.) *Vulaines*, the 5th station, is only 1¼ M. from the Tour Denecourt (p. 426).

Beyond Villeneuve-St-Georges we ascend the beautiful green dale of the *Yères*, a small but deep river, which is crossed before and after (11 M.) *Montgeron*. — 13½ M. *Brunoy*. The train now traverses a long viaduct, commanding a beautiful view. — 16 M. *Combs-la-Ville*. — 19½ M. *Lieusaint*. — 23½ M. *Cesson*. — Near Melun the Seine is again reached and crossed. On the right is the line to Corbeil (see above).

28 M. **Melun**. — HÔTEL DU GRAND-MONARQUE, Rue du Miroir, R. 3-4, B. 1, déj. 3, D. 3 fr.; DU COMMERCE, Rue Carnot, both near St. Aspais. — An *Electric Tramway* traverses the town.

Melun (230 ft.), the capital of the department of Seine-et-Marne, is an ancient town with 13,059 inhab., picturesquely situated on an eminence above the Seine, and carrying on a brisk trade in grain, poultry, and Brie cheese. Near the station is a large brewery.

Melun is the *Melctodunum* or *Melodunum* mentioned by Cæsar as having been captured by his lieutenant Labienus in 53 B.C. The Normans also laid it waste; and after it had become a royal residence under the early Capetians it was again several times captured: by Charles the Bad of Navarre in 1358; by Du Guesclin in 1359; by the English in 1420, after an obstinate resistance by the inhabitants, who succeeded in expelling the invaders ten years later; and by Henri IV. in 1590.

The Avenue Thiers, to the right of the station, leads to the old town across an island in the Seine on which lay the Gallic settlement. A monument to the victims of the war of 1870-71 was erected in 1899 at the corner of the Avenue Thiers and the Boulevard St. Ambroise. On the island rises the *Church of Notre-Dame*, a Romanesque structure of the 11-12th cent., afterwards remodelled, and restored in the 19th century. The transepts are surmounted by two Romanesque towers; the choir is Gothic. The interior contains some excellent old paintings: in the right aisle, Descent from the Cross, by *Jordaens*, after Rubens; Infant Moses, by *Primaticcio;* Ecce Homo, by *Seb. Franck;* also a good funeral monument (15th cent.).

The principal street on the other side of the island skirts the back of the *Church of St. Aspais* (16th cent.), on the apse of which is a modern medallion of Joan of Arc, by *Chapu*, erected to commemorate the expulsion of the English in 1430. The exterior is richly decorated, while the interior deviates from the usual form in having double aisles terminating in apses. The choir has some fine old stained glass and six handsome marble medallions of apostles and church-fathers, dating from the 17th century. The right aisle contains two ancient paintings, a Last Supper and the Hebrew Children in the Fiery Furnace; in the left aisle is a large modern painting of Christ, by *H. Schopin.*

In front of St. Aspais is a *Savings Bank.* The Rue du Miroir ascends thence to the upper part of the town, in which are situated the *Belfry of St. Barthélemy*, erected in the 18th cent., and the *Préfecture.* — To the left, as we ascend, is the Boulevard Victor-Hugo, in which is a *Monument to Pasteur* (1822-1890), with a bust and group in bronze by A. d'Houdain, erected in honour of his discovery in this neighbourhood of the anti-toxin for anthrax.

To the right, beyond St. Aspais, is the Rue de l'Hôtel-de-Ville, in which is the *Hôtel de Ville*, a handsome Renaissance edifice, part of which is ancient, though it was not completed until 1848. In the interior is a small *Museum*, comprising local antiquities, paintings, and casts of the works of the sculptor Chapu (1833-91), who was born in the neighbourhood. The court is embellished with a marble *Statue of Amyot* (1513-93), a native of Melun, bishop of Auxerre, executed by Godin in 1860. — By the Rue de l'Hôtel-de-Ville we reach the *Place St. Jean*, with a modern fountain.

The **Château de Vaux-Praslin** or *Vaux-le-Vicomte*, a gorgeous structure of the 17th cent., lying about 4 M. from Melun, together with its immense park, cost *Nicolas Fouquet*, 'surintendant des finances' under Louis XIV, the sum of 720,000 *l.* The interior may be inspected on application to the proprietor, M. Sommier, Rue de Ponthieu 57, Paris.

Steam-tramways ply from Melun to (12 M.) *Verneuil* (p. 418), in 1 hr. (fares 1 fr. 45, 1 fr. 10 c.), and to (7½ M.) *Barbizon*, at the entrance of the forest of Fontainebleau, near the Gorges d'Apremont (p. 427), in ¾ hr. (fares 1 fr. 25 or 75 c.). The latter line passes *Dammarie-lès-Lys* (pop. 1734) and *Chailly-en-Bière* (pop. 1298).

Beyond Melun we see on the left the *Château de Vaux-le-Pénil*

Gravé et imprimé par Montargis

FONTAINEBLEAU
1:50,000
0 500 1000 m.
Paris
Station
Gare
Parc
Canal
Château
Rue de France
Carrefour de la Fourche
Casernes
Hospice
Collège
Étang
Cour de Maintenon
Obélisque
École d'Applic.
1. Église
2. Hôt. de Ville
3. Pl. Denecourt
Avon
Labyrinthe
Seine
Plaine de la Boissière
Petit Barbeau
Poste Forestier
Plaine de Bois le Roi
Bas Samois
SAMOIS s. Seine
HÉRICY
Les Plâtreries
La Madeleine
Valvins
SAMOREAU
Les Basses Loges
Changis
Le Monceau
AVON
Parc du Palais
Le Mont Andart
La Petite Haie
Plaine d'Avon
Route Ronde
Rocher d'Avon
Carrefour de la Croix de Montmorin
Chêne Feuillu
Rocher Brûlé
Carrefour de la Croix du Gd Maître
Rocher Bouligny
Mont Merle
Rocher Fourceau
Rocher des Princes
La Malmontagne
Mont Aiven
Le Haut Mont
Rocher Besnard
Plaine du Rosoir
Marion des Roches
Le Long Rocher
Croc Marin
Les Trembleaux
Marlotte
Tertre Blanc
Gorge aux Loups
Ventes Héron
Rocher des Étroitures
Restant du Long Rocher
Plaine des Écouettes
Bosquet du Pavillon Chinois
Rocher de la Glandée
Rocher Cassepot
La Béhourdière
Butte à Guay
Carrefour de la Croix d'Augas
Plaine de la Chambre
Le Pré Archer
Effondré
Chantoiseau
THOMERY
Station
Les Montforts
By
CHAMPAGNE
Station de Thomery
St. MAMMÈS
VENEUX NADON
Stn. de Moret
Les Sablons
Plaine Rayonnée
Aqueduc de la Vanne
Le Pressoir du Roi
Mont Chauvet
Chau. de la Rivière
Montereau
Dijon
Can. du Loing
Chemin de Moret
de Bourron
Stn. de Montigny-Marlotte
Wagner & Debes, Leipzig

(18th cent.), above the right bank of the Seine. Then a small tunnel, on emerging from which we find the Seine on our left. Fine retrospect on this side. — 31½ M. *Bois-le-Roi.* — We enter the forest of Fontainebleau. — 36½ M. *Fontainebleau.*

Fontainebleau.

The STATION is about 1½ M. from the palace (electric tramway 30 c.; hotel-omnibus 50 c.). Visitors who arrive before lunch-time should proceed direct from the station to the Tour Denecourt (p. 426), bearing to the left and crossing the line, and 2 min. farther on again to the left; then straight on to the 'carrefour', whence the road to the right leads to the (1½ M.) tower. The palace and garden may be visited next (1-1½ hr.), and a walk or drive taken to the Gorges de Franchard (p. 426; 2-3 hrs.) in the afternoon. It is well to order dinner beforehand.

Hotels (prices should be previously ascertained). DE L'AIGLE-NOIR, Place Denecourt, to the N. opposite the palace, R. from 5, B. 1½, déj. 4, D. 5, pens. from 12 fr.; DE FRANCE ET D'ANGLETERRE, Place du Château, at the corner of the Rue Royale, variously judged, restaurant à la carte; DE LA VILLE DE LYON ET DE LONDRES, Rue Royale 21, a few min. to the W. of the château; these three of the first class. — DE MORET ET D'ARMAGNAC, Rue du Château 16, R. from 4, B. 1, déj. 3, D. 3½ (incl. wine), pens. from 10 fr.; DU LION-D'OR, Place Denecourt 25, R. from 3, B. 1½, déj. 3, D. 3½, pens. from 8 fr.; DE LA CHANCELLERIE, Rue de la Chancellerie and Rue Grande 2, near the palace, R. from 2½, B. 1, déj. 3, D. 3½ (incl. wine), pens. from 7½ fr.; DU CADRAN-BLEU, Rue Grande 9, R. from 3, B. 1, déj. 3, D. 3½ (incl. wine), pens. from 9 fr.; DE TOULOUSE, Rue Grande 183, R. from 2½, B. ¾, déj. 2½, D. 3 (incl. wine) pens. from 8 fr.; LAUNOY, Boul. de Magenta 37, well spoken of, R. from 3, B. 1, déj. 3½, D. 4½ (incl. wine), pens. from 8 fr.; HÔTEL-PENSION VICTORIA, Rue de France 112, pens. 8-12 fr.

Restaurants. At the hotels; also, *Hôt.-Restaurant de la Salamandre*, Rue Grande 76, R. 3-6 fr., restaurant à la carte (in the style of Duval). — **Cafés.** *Naudin*, Rue des Bons-Enfants 33; *du Cadran Bleu*, see above (Munich beer); *de l'Hôtel-de-Ville*, Rue Grande 23.

Cabs. Per drive in the town, 1 fr.; to the station, 2 fr. (½ fr. extra from a private address); from the station to any address in the town, 2 fr. Per hour: in the town 3 fr.; in the forest, according to arrangement. — The offers of cabmen to drive the visitor to all the places of interest at an inclusive charge should be declined.

Post and Telegraph Office, Place Denecourt and Rue de la Chancellerie.

HOURS OF ADMISSION TO THE PALACE: daily from 10 to 5 o'clock in summer and from 11 to 4 in winter (Oct.-April), gratis. The custodian who shows the apartments (fee) is to be found at the entrance, or in the principal court, or in the offices to the left of the railing (Pl. 3). The visit takes about an hour.

Fontainebleau is a quiet place with broad, regularly laid out streets, and 14,160 inhabitants. It is now a fashionable and somewhat expensive summer-resort. Its celebrated palace was one of the favourite royal residences.

In the Rue Grande, leading from the station, is the *Church* (Pl. 1), behind which is a bronze statue, by Godin (1881), of *General Damesme*, a native of Fontainebleau, who was killed at Paris in June, 1848; farther on are the modern *Hôtel de Ville* (Pl. 2) and a monument to *President Carnot* (1837-94), with a bronze bust and a statue of France, by Peynot. — The handsome monument to *Rosa Bonheur* (1901), in the Place Denecourt (Pl. 3) in front of the palace,

consists of a bronze bull, designed by the great artist herself, on a granite plinth adorned with her portrait and three of her pictures in relief.

***Palace.** The château or palace of Fontainebleau occupies the site of a fortified château founded by Louis VII (d. 1180). It was built for Francis I. by the architects *Gilles le Breton*, *Pierre Chambiges*, and *Ph. Delorme*, and, although of enormous extent, is less imposing in appearance than other châteaux of this period, as, except in some of the pavilions, there is only one story above the groundfloor. The interior decoration, however, is deservedly much admired; it is in the style of Giulio Romano and was executed by Italian and French artists (school of Fontainebleau). Henri IV (d. 1610) and his son Louis XIII (d. 1643) made considerable additions, but since that period it has undergone little alteration. It was a favourite residence of Napoleon I., but after 1815 it was much neglected. Louis Philippe and Napoleon III. spent large sums in restoring it. — Curator, M. Georges d'Esparbès.

Several historical associations attach to the Palace besides those which are referred to hereafter. *Francis I.* received Emp. Charles V. at Fontainebleau in 1539. In 1602 *Henri IV* caused his companion-in-arms Marshal Biron to be arrested here on a charge of high treason, and to be beheaded in the Bastille a month later. In the previous year the palace witnessed the birth of *Louis XIII.* Here, in 1685, *Louis XIV* signed the Revocation of the Edict of Nantes. The *Grand Condé* died here in 1686, and it was in this palace that the sentence of divorce was pronounced against the *Empress Josephine* in 1809.

The Cour du Cheval-Blanc, by which we enter, derives its name from a cast of a statue of Marcus Aurelius (at Rome), which once stood in it. It is sometimes called the *Cour des Adieux* from having been the scene of Napoleon's parting from the grenadiers of his Old Guard on 20th April, 1814, after his abdication. Here, too, on 20th March, 1815, on his return from Elba, the emperor reviewed the same troops before marching with them to Paris.

The central part of the palace is approached by the massive *Escalier du Fer-à-Cheval*, so named from its horseshoe form, which was constructed by J. Lemercier in 1634. Below is the usual entrance for visitors.

Interior. — The Chapelle de la Trinité, on the groundfloor to the left, has a fine ceiling, painted by *Fréminet* (1618-19; restored). The altar is by *Bordogni* (early 17th cent.), and the altar-piece (Descent from the Cross) by *J. Dubois;* the statues by *G. Pilon.* Opposite the altar is the royal gallery. In this chapel Louis XV was married in 1725, and Ferdinand, Duc d'Orléans (p. 224), in 1837, and Napoleon III. was baptised here in 1810. — A broad staircase ascending thence leads to the first floor, where we usually begin with the —

Appartements de Napoléon Premier, on the side of the garden next to the Orangery. These consist of an antechamber, with paintings above the doors by *Boucher*, and pictures of the period of J. L. David; secretary's room, with Napoleon's campaign writing-desk:

bath-room, with mirrors adorned with paintings by *Barthélemy*, brought from the apartments of Marie Antoinette at the Petit-Trianon; room in which Napoleon signed his abdication in favour of his son on 4th April, 1814, on the small round table in the centre; study, with a ceiling by *J. B. Regnault*, representing Law and Justice; bedroom with a handsome chimneypiece of the time of Lonis XVI, Napoleon's bed, and fine furniture and bronzes.

To the left is the *Salle du Conseil, of the period of Louis XV, decorated by *Boucher* and *Van Loo*, and containing furniture covered with Beauvais tapestry. — Then the *Salle du Trône, with a handsome ceiling, containing a chandelier in rock crystal (time of Charles IX), wainscoting executed in the reigns of Louis XIII and Louis XIV, and a bust of Napoleon I. by *Canova*.

We next enter the *Appartements de Marie Antoinette: her boudoir, with two fine ivory vases; her bedroom, adorned with silk hangings presented by the city of Lyons and containing the cradle of the King of Rome (adorned with a figure of Victory) and a jewel-case of Marie Louise; the music-room, with a small round table in Sèvres porcelain; saloon of the ladies-in-waiting, with Louis XVI furniture and Beauvais tapestry.

We now reach the Galerie de Diane, or de la Bibliothèque (30,000 vols.), a hall 94 yds. in length, constructed under Henri IV and restored by Napoleon I. and Louis XVIII. It is adorned with paintings representing mythological scenes, by *Blondel* and *A. de Pujol*, a portrait of Henri IV by *Mauzaisse*, etc. The central glass-case at the entrance contains a facsimile of the abdication of Napoleon I. To the left of the entrance are Monaldeschi's sword and coat-of-mail.

Under the Galerie de Diane is the old *Galerie des Cerfs*, which is not shown to visitors. It was in this room in 1657 that Queen Christina of Sweden, while a guest at the French court after her abdication (1654), caused her unfortunate equerry and favourite Count Monaldeschi to be put to death after a pretended trial for treason.

We are next conducted (usually through the Galerie de Diane) to the Salons de Réception, running parallel to Marie Antoinette's apartments, and overlooking the Cour Ovale (p. 425). The ante-chamber is embellished with Gobelins tapestry of the Louis XIV period, and the following apartment (Salon des Tapisseries) with very ancient tapestry from Flanders (myth of Psyche), etc. The chamber of Francis I., which contains a handsome chimneypiece, partly of the 16th century, has a coffered ceiling, and is also adorned with Flemish tapestry (royal hunting-parties).

The beautiful Salon Louis Treize, in which Louis XIII was born, is decorated with paintings by *Ambroise Dubois* (d. at Fontainebleau in 1615) from the story of Theagenes and Charicles, and contains a mirror of Venetian glass, said to be the earliest mirror introduced into France, and an ivory jewel-case that belonged to Anne of Austria. — The Salle St. Louis contains fifteen pictures relating to the life of

Henri IV, and a marble relief, by *Jacquet*, of Henri IV on horseback. — In the Salon des Jeux, or des Aides-de-Camp, a Louis XIV clock and two chests in carved ebony of the 16-17th centuries. — The Salle des Gardes, the last of this series, contains a handsome chimneypiece, partly by *G. Pilon*, adorned with a bust of Henri IV and statues of Power and Peace, and a fine modern flooring.

The Escalier du Roi, or grand staircase, occupying the site of a former bedroom, is adorned with paintings by *Nic. dell' Abbate*, after *Primaticcio*, his master, and restored or entirely repainted by *A. de Pujol*. The subjects are from the life of Alexander. The Cour Ovale (p. 425) is well seen from the landing. — In the Passage and Antechamber are paintings by *Boullongne* (Venus and Cupids), and other artists.

The Appartements de Madame de Maintenon are less interesting. In the salon is a fire-screen worked by the ladies of St. Cyr, a Boule table, and chairs covered in tapestry. — Thence a passage leads to the —

*Galerie de Henri Deux, or Salle des Fêtes (118 by 33 ft.), constructed by Francis I., and richly decorated by Henri II for Diane de Poitiers. The crescent and the monogram *D H* frequently recur in the ornamentation. The mythological frescoes after *Primaticcio* by his pupil *Nic. dell' Abbate* have been restored by *Alaux*, and have thus lost much of their originality. At the end of the hall is a handsome chimneypiece. The windows afford a pleasant survey of the gardens.

Retracing our steps to the Salon St. Louis, we turn to the left into the Galerie de François Premier, which runs parallel with the apartments of Napoleon I. on the side next the Cour de la Fontaine (p. 425). The gallery is embellished with fourteen large compositions by *Rosso Rossi*, representing allegorical and mythologioal scenes relating to the history and adventures of Francis I. The paintings are separated from each other by bas-reliefs, caryatides, trophies, and medallions. The salamander, being the king's heraldic emblem, and his initial *F* frequently recur.

The Vestibule d'Honneur, between the Escalier du Fer-à-Cheval (p. 422) and the Galerie François Premier, possesses two handsome oaken doors of the time of Louis XIII and four modern doors in the same style. It contains also a jewel-casket in Sèvres porcelain of the time of Louis Philippe and a statue, in onyx and silver, by *Cordier*.

To the left are the Appartements des Reines Mères and of Pius VII. These were successively occupied by Catherine de Médicis (d. 1588), by Anne of Austria (d. 1666), mother of Louis XIV, and by Pope Pius VII., who was a prisoner here from June, 1812, to Jan., 1814. We pass through an antechamber with chairs and hangings in Cordovan leather and a magnificent Louis XIII chest; over the fire-place, Bacchanal by *N. Hallé*. — The next room, which

was set apart for the officers of the household, is adorned with Gobelins tapestry (Story of Esther) of 1740 and has a commode by *Gouthière.* — The Salon de Réception, also hung with Gobelins, and furnished with chairs upholstered in Beauvais tapestry, has a *Ceiling in the Louis XIII style. — The furniture in the bedroom of Anne of Austria (with similar hangings) is of the Empire period. — Beyond this are two small rooms, the first of which contains a portrait of Pius VII. after *David*, and the second two commodes in the style of Boule (one by *Riesener*). — Then, the pope's bedroom (the arrangement has been altered), and two saloons with Gobelins tapestry. — Traversing an antechamber we enter the Galerie des Fastes, containing a few ancient pictures, Gobelins tapestry, and portraits of Louis XV and Marie Lesczinska by *C. Van Loo.*

Lastly we reach the Galerie des Assiettes, which is sometimes shown to visitors first. It derives its name from the quaint style in which it was decorated by order of Louis Philippe with plates of porcelain bearing views of royal residences, etc. Frescoes by *A. Dubois* have been transferred hither from the Galerie de Diane.

Visitors are sometimes shown the *Chapelle Haute de St. Saturnin*, containing the tribune of Henri II and some ancient paintings restored in 1895, and the *Chapelle Basse.*

On the groundfloor, to the right, in the main building is a **Chinese Museum**, open at the same hours as the palace. The entrance is in the Cour de la Fontaine (see below). The collection, which is valuable, was begun after the French expedition to China in 1860. — Room I. Perfume-censers; jardinière in cloisonné enamel; lustre; copper dragons and pagoda; low-reliefs in jasper; lacquer panels; elephants' tusks. In the glass-cases: crown of the king of Siam; handsome ewer, etc. — Room II. Wooden pagoda; valuable jewels, including a belt; gold knife, fork, and spoon presented by Louis XV to the Siamese ambassadors; jewel of the order of the elephant; mandarin's collar in jade, etc. — Room III. Palanquin; weapons and armour; flags, etc.

Gardens. The principal entrance is by the *Cour de la Fontaine*, reached through the large door to the right of the Escalier du Fer-à-Cheval. This courtyard is flanked on three sides by buildings (on the N. the Galerie François Premier, p. 424), and on the S. by a pond filled with carp, whose greed is proverbial.

On the right lies the *Jardin Anglais*, laid out under Napoleon I.

On the left, beyond the pond, rises the *Porte Dorée.* It is adorned with frescoes after *Primaticcio* (restored by *Picot*). This forms one of the entrances to the *Cour Ovale*, or *du Donjon* (not open to the public), which is interesting on account of its fine colonnades of the early French Renaissance. — The *Parterre*, another garden beyond the pond, was designed for Louis XIV by Le Nôtre and contains ornamental ponds and sculpture. — The *Cour Henri Quatre*, to the N., is now occupied by the *Ecole d'Application de l'Artillerie et du Génie.* Farther on, to the E., is the *Canal* (1312 yds. long), formed by order of Henri IV. — To the N.E. of the Parterre is the *Park*, with a *Labyrinth* at the end and the *King's Vine*, on the left wall, which adds its quota to the crop of grapes ('chasselas de Fontainebleau'), amounting to about 29,000 bunches annually, for which the place is famous.

The ***Forest of Fontainebleau,** which is about 50 M. in circumference and covers an area of 41,500 acres, is justly regarded as the

most beautiful in France. On the N.E. side it is bounded by the sinuosities of the Seine. The ground here is of a very varied character, the rock formation consisting chiefly of sandstone, which yields most of the paving-stones of Paris. The magnificent timber and picturesque gorges of the forest afford numerous pleasant walks, and attract many artists (see p. 427). The forest was seriously damaged by a fire in Aug. 1904.

All points where paths cross each other are provided with finger-posts. *Blue* and *red* marks placed on trees and rocks indicate the way to the most picturesque points. The small red rectangles, with the distances inscribed below, point in the direction of the town. — Those who stray from the beaten paths should beware of adders.

There are two fine points of view in the E. part of the forest, to the N. of Fontainebleau: the **Croix-du-Calvaire*, about 1 M. above the town, which, seen thence, presents a most picturesque appearance, and the **Tour Denecourt*, which commands a wide panorama but does not include the town itself. The tower is reached in $^1/_2$ hr. from the railway-station (p. 421) or in $^3/_4$ hr. from the town. The route from the latter leads viâ the Rue Grande and the Melun road; from the latter the Chemin du Calvaire diverges to the right, 6 or 7 min. from the town, almost opposite the chapel of *Notre-Dame de Bonsecours* (left). — At the Carrefour de la Croix-d'Augas ($1^1/_2$ M.) we follow the Chemin de Fontaine-le-Port to the right; about $^1/_3$ M. farther on a post indicates the way to the Tour Denecourt on the right. The tower, which is provided with a belvedere (rfmts.), bears a relief-medallion, in bronze, of *Denecourt* (d. 1875), who spent his fortune and much of his life in exploring and mapping-out the forest. The belvedere commands a picturesque view for nearly 40 miles round. The Eiffel Tower in Paris is seen in clear weather. — To the right of the Carrefour de la Croix-d'Augas (see above) is the *Caverne d'Augas*, with a bronze medallion, by E. Dubois (1906), of *Paul Merwart* (d. 1903), the draughtsman.

Between the Melun road and the road from Paris (see p. 427) are the *Nid de l'Aigle* and the *Gros-Fouteau*, two of the finest groups of trees in the forest ($1^1/_2$ M. from the town).

Visitors seldom extend their excursion beyond the *Rochers et Gorges de Franchard*, 3 M. from the town (carr., see p. 421). At the N.W. end of the Rue de France ($^3/_4$ M.) we follow the broad road diverging to the left from the highroad to Paris (which leads to the Gros-Fouteau and the Nid de l'Aigle, see above). Carriages turn to the left at the Route Ronde. Pedestrians quit the road after 35 min. by a bridle-path to the left (*Route de la Fosse-Rateau), which they follow for 5 min., then turn to the right by another path leading in 5 min. more to the *Restaurant de Franchard* (inquire as to prices). The celebrated *Rochers et Gorges de Franchard* are a chaotic group of white sandstone rocks overgrown with trees and bushes (much injured by a fire in 1897), forming a basin ($^1/_4$ M. to the W.; beyond the ruins of an old monastery) $2^1/_2$-3 M. in circumference, and com-

manding a view of the whole gorge. Hurried visitors may engage one of the guides to be found here, taking care to make a distinct bargain (usually 1½ fr.). The visitor returns to the town by the same route.

An excursion to the *Rochers et Gorges d'Apremont*, the principal seat of the fire of 1904, and the fine timber of the neighbouring *Bas-Bréau*, to the N. of the Gorges de Franchard, is not less interesting than the above. It requires 4-5 hrs. from Fontainebleau and about 1 hr. less from the Gorges de Franchard. Between the Rochers d'Apremont and the *Monts Girard*, another chain of hills on the S., extends the *Dormoir*, a plain partly wooded and partly covered with rocks and heath, one of the most beautiful parts of the forest, and a favourite sporting-rendezvous. In the upper part of the Gorges d'Apremont is situated the *Caverne des Brigands*, where refreshments and souvenirs of the forest are sold (bargaining necessary). Farther to the N. is the highroad to Paris, already mentioned, which leads in the direction of Fontainebleau past the *Hauteurs de la Solle* to the carrefour of the *Belle-Croix*, near the *Mare à Piat*, and to the *Gros Fouteau* (p. 426), etc.

Barbison or *Barbizon* (*Hôtel de la Forêt*, board 7 fr. per day, R. 4-15 fr.; *Hôt. des Charmettes*, R. from 3, B. 1, déj. 3, D. 3½, pens. from 7 fr.; *Hôt. de l'Exposition*, déj. 2½, D. 3, pens. 6-8 fr.; *Hôt. de la Clef-d'Or*, R. 2-4, déj. 2½, D. 3, pens. 6-9 fr.) is about ¾ M. to the W. of the Bas-Bréau, and connected by tramway with Melun (p. 419; in ¾ hr.). It is a happy hunting-ground for artists and has inspired many canvasses, including those of Th. Rousseau and J. F. Millet, but is now chiefly interesting for the paintings by various artists which decorate the walls of the hotels. On a rock on the edge of the forest is a medallion, by *Chapu*, in memory of Millet.

Among the interesting points in the S. part of the forest may be mentioned the *Rocher d'Avon*, near the palace-park, between the road to Moret and that to Marlotte, and the *Gorge aux Loups* and the *Long-Rocher*, near the verge of the forest, in the direction of Marlotte and Bourron.

The village of **Marlotte** (*Hôtel Mallet*, pens. 6-8 fr.), ¾ M. farther on and 5½ M. from Fontainebleau, is, like Barbison, a favourite resort of artists. The nearest station is *Montigny-sur-Loing*, on the line to Montargis, ¾ M. to the E., whence we may return to Fontainebleau viâ *Moret*. — About ¾ M. to the W. of Marlotte, and also near the forest, is *Bourron* (Hôt. de la Paix, pens. 6 fr.), suitable for a stay of some time, with a station at the junction of the lines from Montargis and Malesherbes. — For *Moret*, also much frequented by artists, see *Baedeker's Northern France*.

ROUTES FROM LONDON TO PARIS.†

35. By Folkestone, Boulogne, and Amiens.

255 M. By EXPRESS TRAINS (see advertisements in 'Bradshaw'), from Charing Cross, in 7-8¼ hrs., average sea-passage 1½-2 hrs.; fares 2*l.* 10*s.*, 1*l.* 14*s.* 8*d.*, and 1*l.* 2*s.* 9*d.*; return-tickets valid for one month 4*l.* 7*s.* 10*d.*, 3*l.* 3*s.*, and 1*l.* 17*s.* 5*d.* Passengers with single tickets may break their journey at the principal stations, and spend seven days on the route. Registered luggage is not examined before arrival at Paris.

By *Steamboat from London to Boulogne* (see 'Bradshaw'). *Bennett Steamship Co.*, thrice weekly, in 9-10 hrs.' (6 hrs. river-passage); fare 10*s.*, return 17*s.* 10*d.*; *General Steam Navigation Co.* (55 Great Tower St.), thrice weekly in summer in 6-7 hrs. (from Tilbury), fare 10*s.*, return 14*s.* This route is pleasant in favourable weather; but the trains from Boulogne to Paris (p. 431) do not correspond with the steamers.

Boulogne-sur-Mer. — **Hotels.** Near the baths: HÔTEL DU PAVILLON IMPÉRIAL ET DES BAINS DE MER (Pl. a; D, 1), R. from 6, D. 7 fr.; BRIGHTON ET MARINE (Pl. b; D, 2), R. from 6, D. 6 fr., both in the Bonl. Sainte-Beuve; DE FOLKESTONE (Pl. c; D, 2), BLACK'S GLOBE HOTEL, HÔT. DE PARIS (Pl. d; D, 2), all on the Quai Gambetta; HÔTEL DU NORD, D'EUROPE, ET CONTINENTAL (Pl. f; D, 2), Rue de Boston 58; BERRY (Pl. e; D, 2), same street 96. — In the town: CHRISTOL ET BRISTOL (Pl. g; E, 3), near the station; MEURICE (Pl. i; E, 3), Rue Victor-Hugo 35; MÉTROPOLE (Pl. l; E, 3), Rue Faidherbe 27; DERVAUX (Pl. m; F, 3), Grande-Rue 75; DU COMMERCE (Pl. o; E, 3), Grande Rue 27; DE FRANCE (Pl. p; F, 3, 4), Rue Nationale 30; DE FLANDRE (Pl. k; E, 2), Quai Gambetta 52; DU LOUVRE (Pl. n; D, 3), Place de la République, near the station; CASTIGLIONE (Pl. q; D, 3), opposite the station; R. at these 3-4½, déj. 3-4, D. 3½-4, pens. 7½-15 fr. In the upper town: HÔT. DE BOURGOGNE (Pl. h; G, 2, 3), Rue de Lille 11, R. from 3, D. 3 fr. — There are also numerous *maisons meublées*, *pensions*, and furnished apartments.

Restaurants. *Casino* (déj. 4, D. 5 fr.); also at most of the above-named hotels and at the railway-stations.

Cafés. *Grand Café de Boulogne*, *Continental*, Rne Adolphe-Thiers 37; *du Phénix*, Rue Victor-Hugo 59; *du Nord*, at the corner of Grande-Rue and Rue Victor-Hugo; others in the Rue Monsigny and elsewhere.

Cabs. From 6 a.m. to midnight, per drive 1½ fr., per hour 2 fr.; from midnight to 6 a.m. 2 fr. and 2½ fr.; outside the town, per hr. 2½ fr.

Electric Tramways from the Place Dalton (Pl. F, 3) to the *Casino* (Pl. D, 1; 15 c.); to *Le Portel* (Pl. C, 5) viâ Châtillon and Capécnre; to *Mont-Neuf-d'Outreau* (Pl. E, 5; 10 c.); to *St. Martin* (Pl. G, 2; 20 c.); to *Wimereux* (Pl. C, D, 1; 30 c.); from the Casino to *Brequerecque* (Pl. G, 5; 25 c.).

Casino. Admission per day 1 fr., week 10, fortnight 17, month 29 fr.; double tickets 19, 32, or 54 fr. Adm. to *Theatre*, 4 or 5 fr. See the gratuitous 'Guide-Programme'.

Baths. *Sea Baths* 1¼ fr., including machine and towels; snbscription for 12 baths 9 fr.; at the Ecole de Natation (enclosed basins) 50 c. and 5 fr. 50 c.; *Hot Baths* 1 fr.

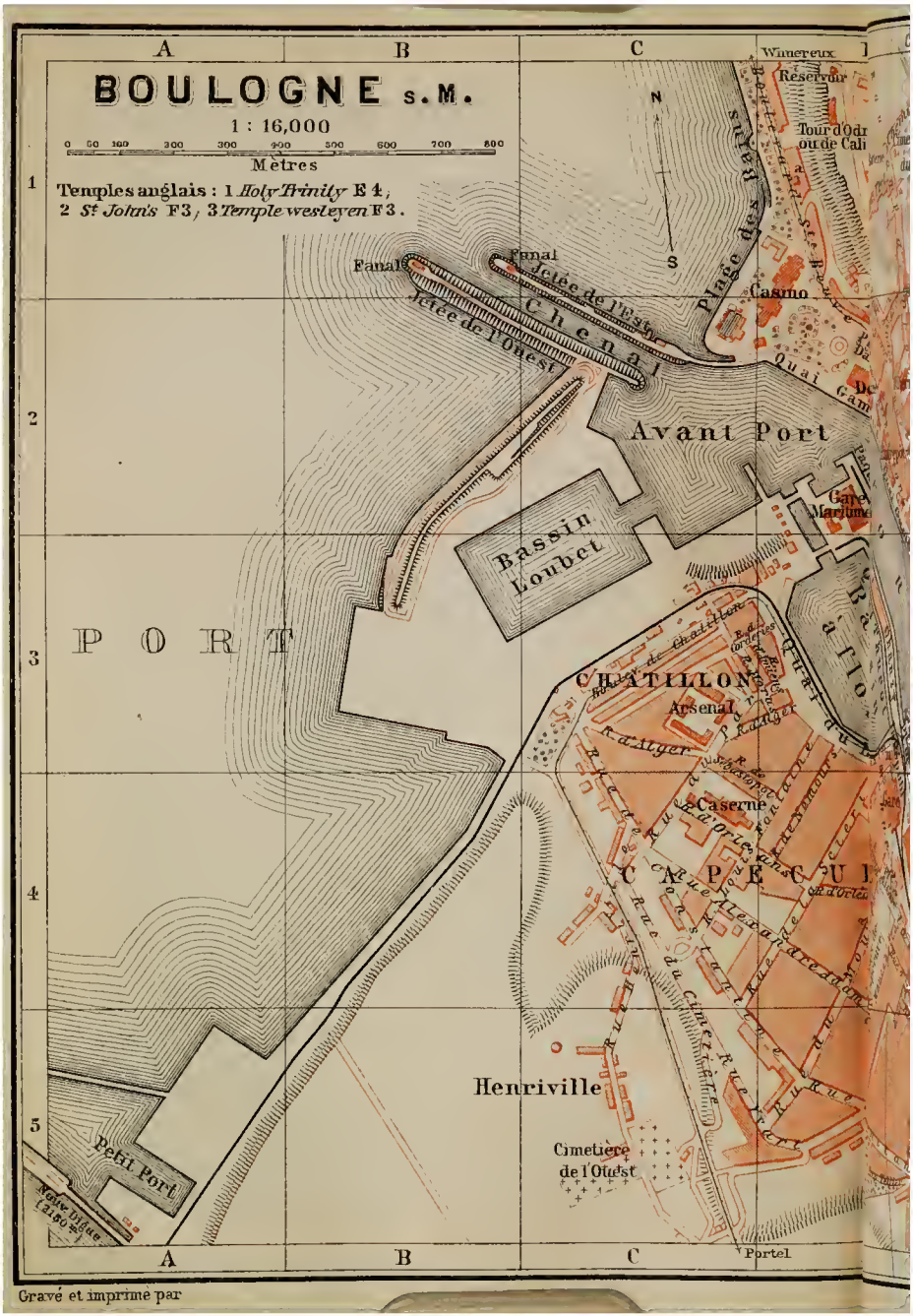
Post and Telegraph Offices, Rue dn Pot-d'Etain 24 (Pl. E, 3).

British Vice-Consul, *H. F. Farmer*, Rue Correnson 2. — **American Agent**, *William Whitman*, Rue des Ecoles 36. — **Bankers**, *Adam & Co.*, Rue Victor-Hugo 6 (also Lloyd's agents); *Banque de France*, Rue Victor-Hugo 46. — *Merridew's Library*, Rue Victor-Hugo 60.

English Churches in the Rue de la Lampe (Holy Trinity) and Rue des Vieillards (St. John's). — *New Wesleyan Methodist Church*, 68 Grande-Rue.

Golf Links (2½ fr. per day) at the racecourse of Anbengnes; omnibus every 10 minutes.

† For farther details, see *Baedeker's Northern France*.



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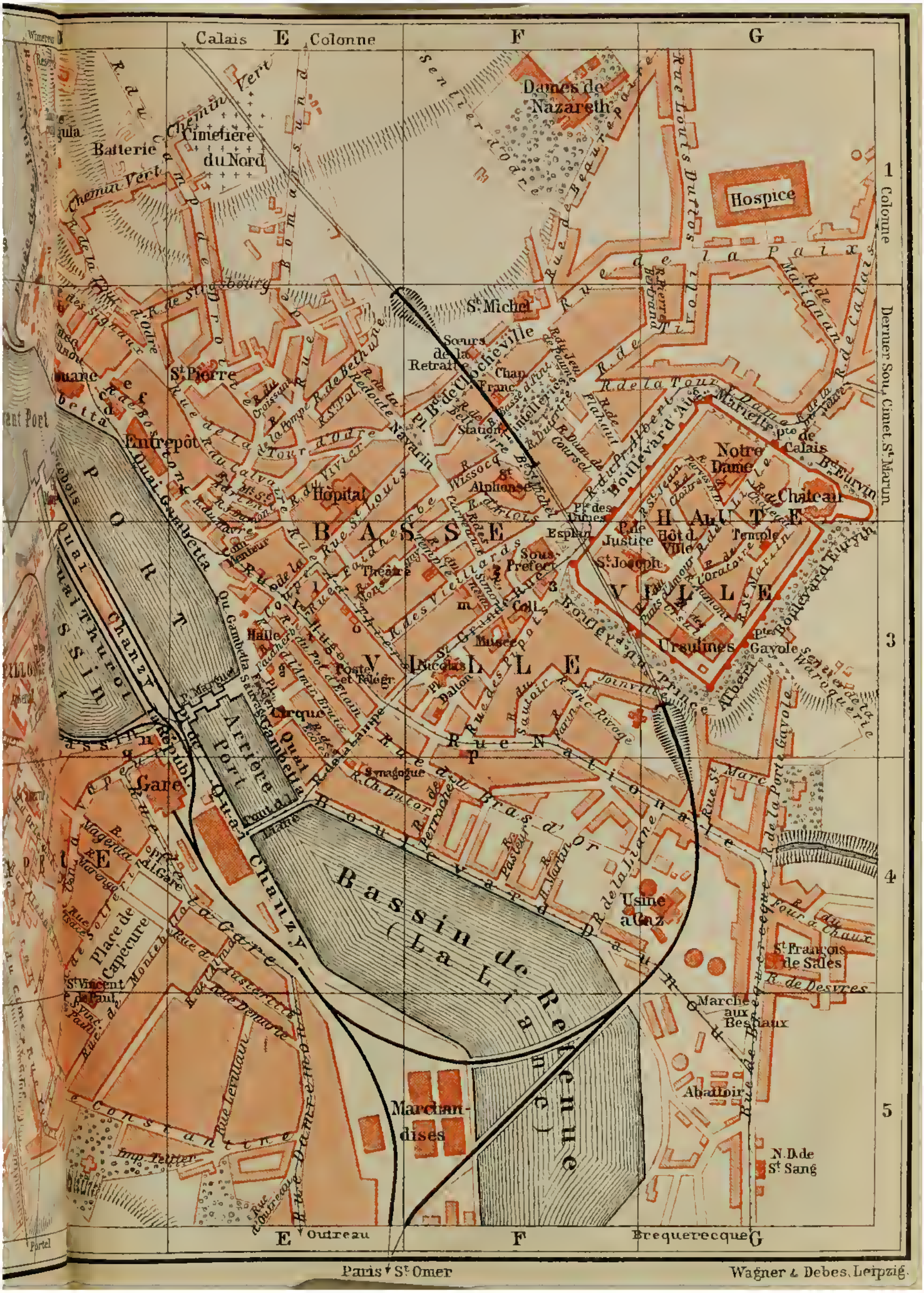


Calais
Colonne
E
F
G
Dames de Nazareth
Cimetière du Nord
Batterie
Hospice
Chemin Vert
Rue Louis Dutertre
Rue de la Paix
St Michel
St Pierre
Sœurs de la Retraite
Bd de Clocheville
Station
Entrepôt
Hôpital
Notre Dame
Château
BASSE VILLE
HAUTE VILLE
Théâtre
Sous Préfect
Palais de Justice
Hôtel de Ville
St Joseph
Musée
Halle
Poste et Télégr.
St Nicolas
Cirque
Ursulines
Gare
Quai Gambetta
Quai Chanzy
Rue Nationale
Boulevard du Prince Albert
Boulevard Eurvin
Usine à Gaz
Arrière Port
Bassin de Retenue (La Liane)
Marchandises
Abattoir
Marché aux Bestiaux
St François de Sales
St Vincent de Paul
Place de Capécure
Rue de Desvres
Rue de Brequerecque
N. D. de St Sang
Rue Constantine
Outreau
Brequerecque
1
2
3
4
5
Colonne
Dernier Sou, Cimet. St Martin
Paris St Omer
Wagner & Debes, Leipzig

Boulogne-sur-Mer, so called to distinguish it from Boulogne-sur-Seine near Paris, the *Gessoriacum* or *Bononia* of the Romans, is an important seaport and the largest town in the department of Pas-de-Calais, situated at the mouth of the *Liane*, with a population of 49,945, of whom over 1000 are permanent English residents. Its numerous schools enjoy a high reputation. The town is divided into the *Haute-Ville*, or old town, on the height to the E., and the much larger *Basse-Ville*, including the harbour. The part of the Basse-Ville on the left or W. bank of the Liane is known as *Capécure*.

The *Harbour*, especially the E. part near the *Douane* (Pl. D, 2), presents a very busy scene. Boulogne stands next to Marseilles, Havre, and Bordeaux among the seaports of France. Its commercial importance is increasing, and in 1879 extensive operations were begun with the view of enlarging the port, but their completion has been deferred owing to lack of funds. Vessels are now able to enter and clear at low water. The *West Pier* stretches into the sea for a distance of 765 yds.

The *Gare Maritime* (Pl. D, 2), on the quay of the Folkestone steamers, is connected with the *Grande Gare*, or principal railway station (Pl. D, E, 4), by a short branch-line. On the right bank of the Liane, immediately beyond the *Pont Marguet* (Pl. E, 3), is a bronze statue, by Lafrauce, of *Frédéric Sauvage* (1786-1857), who is regarded by the French as the inventor of the screw-propeller. Thence the *Quai Gambetta* runs to the N. to the *Halle* (Pl. E, 3) and the *Douane* (Pl. D, 2). Near the Halle is a statue of *Edward Jenner*, the discoverer of vaccination, by Eug. Paul (1858).

The *Fish Market* is held early in the morning in the Halle. The fishermen and their families occupy a separate quarter, *La Beurrière*, on the W. side of the town, and form one-tenth of the population. They partly adhere to the picturesque costume of their ancestors, and differ somewhat in character and customs from the other inhabitants of the town.

The Etablissement de Bains, with its *Garden* and handsome *Casino* (Pl. D, 1, 2), lies farther to the E. Adm., see p. 428. The garden is always open to visitors, but non-subscribers pay 20 c. for admission on concert-days. — Between the shadeless beach and the cliffs runs the *Boulevard Sainte-Beuve* (Pl. D, 1, 2), named in honour of the famous critic (1804-69), who was a native of Boulogne.

The *East Pier*, or *Jetée de l'Est* (Pl. B, C, 1, 2), which extends 650 yds. into the sea, is a favourite evening-promenade. — On the cliff is the ruined *Tour d'Odre* ('Turris Ardens'; Pl. D, 1), a Roman beacon-tower built under Caligula in 40 A. D.

We now return to visit the town. The *Rue Victor-Hugo* (Pl. E, 3) and its continuation the *Rue Nationale* contain the principal shops. The *Rue Adolphe-Thiers*, parallel to the Rue Victor-Hugo, begins at the *Place Dalton* (Pl. F, 3), in which rises the church of *St. Nicholas* (17-18th cent.). This square is the chief tramway-centre (p. 428). The *Grande-Rue* ascends from this point to the Haute-Ville.

The *Museum* (Pl. F, 3), in the Grande-Rue, contains ethnographical and natural history collections, some Egyptian antiqnities, and a pictnre-gallery (open in snmmer daily, except Tnes., 11-4; in winter on Snn., Wed., Thurs., and Sat.). The *Public Library*, on the second floor, contains 65,000 vols. and 240 MSS. (open daily, except Frid., 10-4).

At the top of the Grande-Rne, on the left, is the *Sous-Préfecture* (Pl. F, 3), in front of which is a colossal bust of Henri II, by *David*, commemorating the restoration of the town to France by the English in the reign of that monarch (1550). In the *Boulevard Mariette*, farther on (Pl. G, 2), stands a bronze statue, by Jacquemart, of *Aug. Mariette*, the eminent Egyptologist, who was a native of Bonlogne (1821-81). A little to the N. is a public park known as *Les Tintelleries* (Pl. F, 2; concerts in snmmer). Close by is the *Boulogne-Tintelleries Station* (p. 436) on the railway to Calais.

The Haute-Ville (Pl. F, G, 2, 3), enclosed by ramparts (13th cent.), is entered by three gateways: the *Porte des Dunes*, the *Porte de Calais*, and the picturesque *Porte Gayole*. The *Hôtel de Ville* (Pl. G, 3) was erected in 1734 on the site of an ancient castle, in which the crusader Godfrey de Bouillon was born in 1065.

The church of *Notre-Dame* (Pl. G, 2), a building in the degraded Italian style, erected in 1827-66, occupies the site of a Gothic church which was destroyed in 1793. Handsome high-altar in mosaic work, and richly ornamented Lady Chapel. Curious crypt (adm. 1 fr.). The lantern which surmounts the dome is crowned with a colossal statue of the Virgin, which forms the most conspicuous point in the whole town. Extensive *View, comprising the 'dnnes', the plateau traversed by the railway to Calais, in the foreground Napoleon's Colnmn, and in the distance, in clear weather, the white cliffs of the English coast. The entrance to the staircase is by a door to the right, at the S. portal (adm. 1 fr.).

The *Château* (Pl. G, 2), in which Louis Napoleon was confined after the attempted insurrection of 1840, is the ancient citadel of Boulogne, and dates from the 13th centnry. It is now converted into barracks (no admission).

The *Cemetery* of the Haute-Ville (beyond Pl. G, 2) contains the graves of *Sir Harris Nicolas*, *Basil Montague*, and numerous other Englishmen.

In 1804 Napoleon I. assembled an army of 172,000 infantry and 9000 cavalry on the table-land to the N. of Boulogne, under the command of Marshals Soult, Ney, Davoust and Victor, and collected in the harbour a flotilla of 2413 craft of various dimensions, for the purpose of invading England and establishing a republic there. The troops were admirably drilled, and only awaited the arrival of the fleets from Antwerp, Brest, Cadiz, and the harbours of the Mediterranean, which had been in the course of formation for several years for this express purpose. Their union was prevented by the British fleet under Sir Robert Calder; and the victory of Nelson at Trafalgar, on 22nd Oct., 1805, completed the discomfitnre of the undertaking.

NAPOLEON'S COLUMN, or the *Colonne de la Grande-Armée*, of the Doric order, 172 ft. in height, constructed by Marquise, situated 2 M. from Boulogne on the road to Calais (comp. Pl. G, 1), was founded in 1804 to commemorate the expedition against England, the first stone being laid by Marshal Soult in the presence of the whole army. The first empire left the monument unfinished, and in 1821 Louis XVIII caused the work to be resumed, intending that the column should commemorate the restoration of the Bourbons; but it was not completed till 1841, when its original destination was revived. The summit is occupied by a statue of the emperor, one of *Bosio's* finest works. The pedestal is adorned with reliefs in bronze, representing emblems of war. The view from the top resembles that commanded by the dome of Notre-Dame (custodian 1/2 fr.).

FROM BOULOGNE TO PARIS.

159 M. CHEMIN DE FER DU NORD. Express in 3-3¾, other trains in 4½-7¾ hrs. (fares 28 fr. 45, 19 fr. 20, 12 fr. 50 c.).

Quitting the handsome station of Boulogne, the train traverses the valley of the Liane. At (1¼ M.) *Outreau* the line from the Gare Centrale joins that from Boulogne-Tintelleries (p. 430). Several large cement-works are passed. 3 M. *Pont-de-Briques;* 5½ M. *Hesdigneul* (junction for St. Omer). — 17½ M. **Etaples** *(Hôt. Joos; Vasseur)* is the junction for Arras.

From Etaples an electric tramway plies to (3½ M.) **Le Touquet** or **Paris-Plage** (*Hôt. Château du Touquet*, R. & B. from 7, D. 4½ fr.; *Grand-Hôtel*, pens. 7-15 fr.; *Hôt. des Bains*, 6-12 fr.; *des Dunes*, 6-12 fr.; *Clarisse*, 6-8 fr.), a frequented sea-bathing and golfing-resort at the mouth of the *Canche*.

The train crosses the *Baie de la Canche* by a viaduct. 20½ M. *St. Josse;* 32½ M. *Rang du Fliers-Verton*, the junction for the sea-bathing place of *Berck;* 28 M. *Conchil-le-Temple;* 34 M. *Rue*. Near (40½ M.) *Noyelles*, in the midst of a dreary expanse of sand, the *Somme* was crossed by Edward III. before the battle of Crécy in 1346.

Branch-line to the right to (8½ M.) *Cayeux*, viâ (4 M.) *St. Valéry-sur-Somme* (Casino-Grand-Hôtel), whence William the Conqueror set out for England in 1066. Another branch-line runs to (5 M.) *Le Crotoy*.

49 M. **Abbeville** *(Hôt. de la Tête-de-Boeuf*, good; *de France; de la Gare)* is a cloth-manufacturing town with 20,388 inhab., on the Somme, and connected with the sea by means of a canal. The principal building is the Gothic *Church of St. Vulfran*, founded in the 15th century. The Flamboyant portal of the *Church of St. Gilles* is also interesting. The *Musée Boucher-de-Perthes* contains prehistoric antiquities, old furniture, china, and about 1600 paintings of the French, Flemish, and Dutch Schools, while the *Musée d'Abbeville et du Ponthieu* has objects of natural history, paintings, and antiquities.

From Abbeville branch-lines run to (58½ M.) *Béthune*, viâ *St. Riquier;* to (19 M.) *Dompierre-sur-Authie*, viâ *Crécy-en-Ponthieu;* and to (28 M.) *Eu;* see *Baedeker's Northern France*.

The scenery becomes more picturesque as the train ascends the fertile valley of the Somme. — 54½ M. *Pont-Remy*. — From (59½ M.) *Longpré* branch-lines diverge to *Le Tréport* and *Canaples*. — 64 M. *Hangest;* 68½ M. *Picquigny*, with the ruins of a strong-

hold of the 16th cent.; 71½ M. *Ailly-sur-Somme*; 72½ M. *Dreuil*; 75½ M. *St. Roch.* — The train now threads two short tunnels.

76½ M. **Amiens.** — **Hotels.** *Hôtel du Rhin (Pl. b; G, 4), Grand Hôtel de l'Univers (Pl. a; G, 4), both Rue Noyon and Place St. Denis, R. from 4, D. 4 fr.; Hôt. de France et d'Angleterre (Pl. c; E, F, 4), Rue de la Républiqne 17, R. from 3, D. 4 fr.; Ecu de France (Pl. f; G, 4), Place St. Denis 51, R. from 3 fr., good; Gr.-Hôt. Moderne (Pl. g; G, 4), Esplanade de Noyon 4, near the Gare du Nord, R. from 3, D. 3½ fr.; de Paris (Pl. d; G, 4), Rue de Noyon, D. 3 fr.; du Commerce (Pl. e; F, 4), Rue des Jacobins; de la Paix (Pl. h; E, 4); de Rouen (Pl. i; E, 4), Rue Duméril 15 and 42; Croix Blanche (Pl. k; E, 4), Rue de Beauvais 44.

Cafés. *Dufourmantelle*, Rue des Trois-Cailloux 34, and others in the same street. *Casino*, Rue de la République.

Cabs. For 1-2 pers., per drive 75 c., per hr. 1½ fr.; 3-4 pers. 1 fr. and 2 fr.; each ¼ hr. extra 50 c. — **Tramways** radiate in various directions from the Place Gambetta (Pl. E, 3, 4); fares according to distance, 1st cl. 15, 20, or 25 c., 2nd cl. 10, 15, or 20 c.

Post & Telegraph Office (Pl. E, 3), Place de l'Hôtel-de-Ville. Telegraph Office also at the Gare du Nord, for travellers.

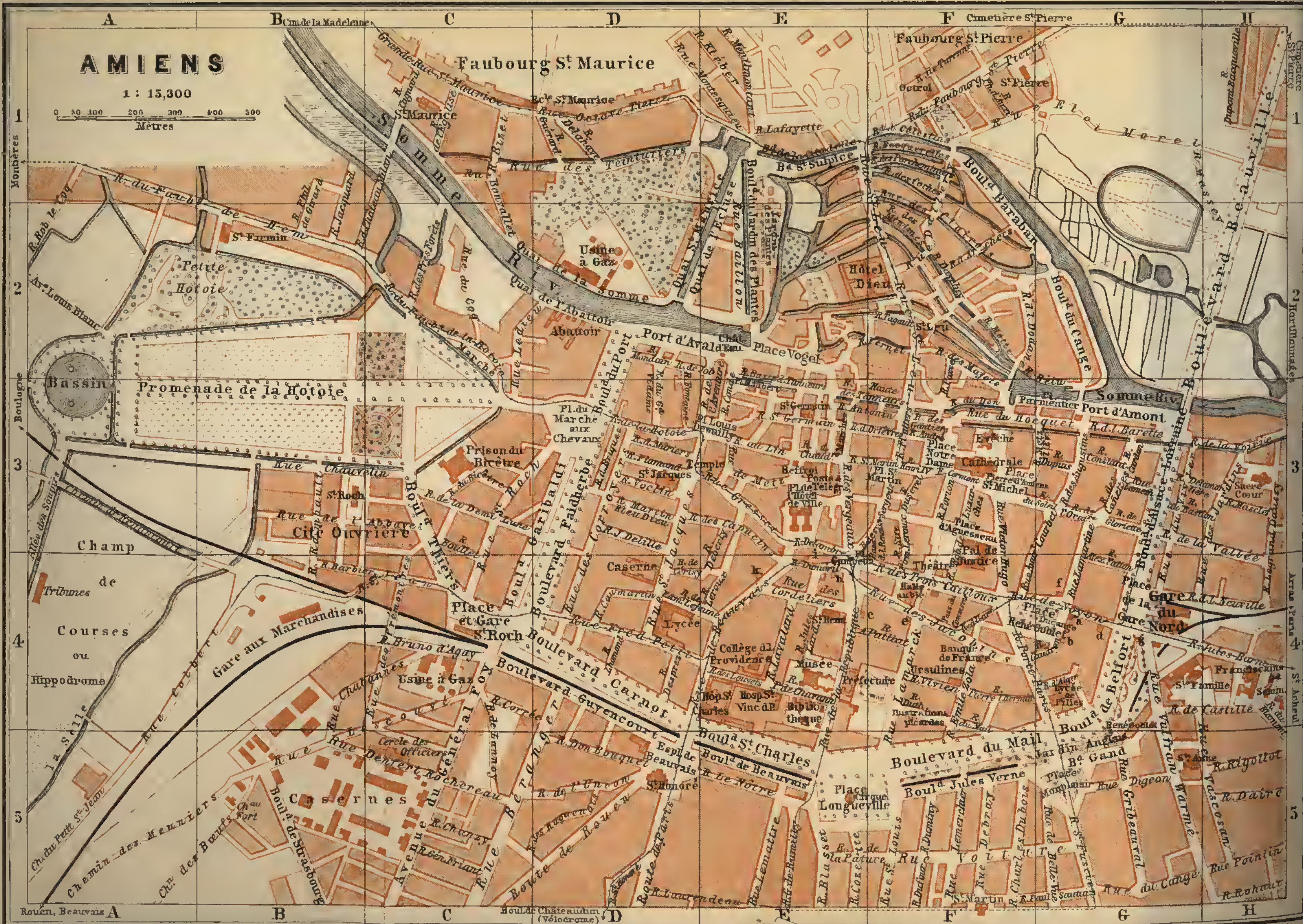
British Vice-Consul, *W. Sutcliffe.* — **American Agent,** *Charles Tassencourt.*

Amiens, the ancient capital of Picardy, now that of the department of the Somme, with 90,758 inhab., and one of the principal manufacturing towns in France, is situated on the *Somme* and its affluents the *Arve* and the *Selle*. These streams form numerous canals in the lower part of the town, the industrial quarter. The principal manufactures are linen, woollen stuffs, silk thread, cashmeres, and velvet. The central part of the town is surrounded by handsome boulevards on the site of the former fortifications, of which the *Citadel* (Pl. E, 1) is the only relic. In 1802 the Peace of Amiens between France and England was concluded here. On 20th Nov., 1870, the Prussians defeated the French near Amiens, and entered the town on the following day.

The exit from the station is in the boulevards, opposite the Rue de Noyon, which we follow to the Place St. Denis (Pl. F, G, 4), embellished with a bronze statue of *Dufresne Du Cange*, the eminent philologist (1610-88), by Caudron. The Rue Victor-Hugo leads hence to the right, passing the modern *Palais de Justice*, to the —

*Cathedral (Pl. F, 3), one of the most imposing Gothic churches in Europe, erected in 1220-1269 by the architects *Robert de Luzarches*, *Thomas de Cormont*, and his son *Regnault*. Length 470 ft., length of transept 213 ft., width of nave 144 ft. The heaviness of the building is insufficiently relieved by the lofty spire over the transept, 392 ft. in height, or 145 ft. above the roof, re-erected in 1529. The two uncompleted towers of the W. façade belong to the 13th and 15th cent., the former being 181 ft., the latter 210 ft. in height, but like the central spire they are too small for the edifice. The principal W. portal, one of the finest parts of the building, was completed towards the end of the 14th century.

The *Façade contains three lofty recessed porches, richly adorned with reliefs and statues. The '*Beau Dieu d'Amiens*' is an admirable figure of the Saviour which separates the doors of the central portal. Above the portals are a handsome gallery, niches containing twenty-two col-



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ossal statues of kings of Judah, a magnificent rose-window 38 ft. in diameter, and still higher a gallery connecting the towers.

The *Interior consists of nave, transept, aisles, and choir, all flanked with chapels. The nave rises to the very unusual height of 147 ft., being surpassed in this respect by the cathedral of Beauvais alone. The vaulting is borne by 126 remarkably bold columns, tapering towards the top. The stained glass in the rose-windows, triforium, and choir is ancient. The organ-loft dates from 1425, but has been modernized. The bronze *Monuments of the two bishops who founded the church, one on each side of the nave, are fine works of the 13th century. The wall of the choir is adorned with *Reliefs representing, on the N. side the history of John the Baptist, on the S. side the life of St. Firmin, sculptured in 1489 and 1530. Behind the high-altar is the '*Enfant Pleureur*', a much admired, but overrated weeping angel, by Blasset. At the entrance to the choir are large marble statues of St. Vincent de Paul and San Carlo Borromeo. The transept contains some interesting reliefs, painted and gilded (beginning of the 16th cent.).

The **Choir Stalls*, 110 in number, are fine specimens of carving executed in 1508-22. There are no fewer than 3650 figures. The subjects are mainly Scriptural, but also represent different worldly occupations.

At the back of the church rises a brouze statue of *Peter the Hermit* (Pl. F, 3), or Pierre of Amiens, the promoter of the first crusade.

The Rue Robert-de-Luzarches leads to the S. from the cathedral to the Rue des Trois-Cailloux, with the best shops and the *Theatre* (Pl. F, 4). From the *Place Gambetta* (Pl. E, 3, 4), with a gilded clock-tower, at the W. end of the Rue des Trois-Cailloux, the Rue de la République runs to the S. to the boulevards; while the Rue Delambre leads to the N.W. to a square in which rise the *Belfry* (Pl. E, 3), au eccentric edifice of 1748 (restored iu 1865), and the *Hôtel de Ville* (Pl. E, 3), lately enlarged aud almost entirely rebuilt.

The **Musée de Picardie* (Pl. E, 4), in the Rue de la République, is open on Sun., Tues., & Thurs., 12 to 4 or 5 (at other times for a fee). The collections on the groundfloor iuclude mediæval carvings; Roman autiquities (tomb-reliefs, leaden coffins, bronzes, glass); a fine mosaic fouud at Amiens in 1857, with interesting arrangement of colours; fayence from Nevers and Beauvais; a few Greek antiquities (statue of Diaua; mosaic of Apollo); and modern sculptures. Iu the *Grande Salle Centrale* and in nine rooms on the first floor is the picture gallery, comprising chiefly works by French masters of the 19th cent. and a valuable collectiou of Flemish paintings. The staircase is adorned with mural paiutings by *Puvis de Chavannes*. — In the same street is the *Bibliothèque Communale* (Pl. E, 4).

In a street runniug parallel with the Boul. du Mail, to the N., is a monument called the *Illustrations Picardes* (Pl. F, 4), consisting of a figure of Picardy, surrounded with statues and busts of eminent natives of that province. — On the W. side of the town is the pleasant *Promenade de la Hotoie* (Pl. A-C, 2, 3). The churches of *St. Germain* (Pl. E, 3) aud *St. Leu* (Pl. F, 2) are Gothic structures of the 15th and 16th cent., with elegant towers.

A branch-line connects Amiens with *Rouen* (iu 2-4 hrs.).

Beyond Amiens we cross the *Arve*. 79½ M. *Longueau* (buffet), junction of a line to *Arras (Lille)*. Near (82½ M.) *Boves* is a ruin-

ed château in which Henri IV often resided with the beautiful Gabrielle d'Estrées. Fine view of the valley of the *Noye*. — 89 M. *Ailly-sur-Noye*. — 93½ M. *La Faloise*. At the village of *Folleville*, 1¾ M. to the S.E., are the ruins of a château, and a late-Gothic church containing a fine monument of Raoul de Lannoy (d. 1508), by Ant. della Porta. — From (99½ M.) *Breteuil-Gare* a branch-line leads to the (4½ M.) small town of *Breteuil* (2830 inhab.).

104 M. *St. Just-en-Chaussée*, the centre of a hosiery-manufacturing district, and the junction of lines to *Beauvais* and *Douai*.

117½ M. **Clermont de l'Oise** (*Hôtel St. André*, well spoken of), a town with 5723 inhab., pleasantly situated on a hill, is commanded by an ancient castle now used as a prison for women. The church of *St. Samson*, of the 14th and 16th cent., has recently been restored. The *Hôtel de Ville*, built in 1320 and restored in 1887, is said to be the oldest in the N. of France. The country here is well-peopled and picturesque. Branch-lines to Compiègne and to Beauvais.

122½ M. *Liancourt-sous-Clermont* (Hôt. du Chemin-de-Fer-du-Nord), a manufacturing town with 4000 inhab., contains the ruined château (17th cent.) of the dukes of La Rochefoucauld-Liancourt and a *Statue of Duke Frédéric Alexandre* (1747-1827), distinguished for his philanthropy and his encouragement of agriculture. The church contains two good marble monuments.

127 M. *Creil*, beyond which the train skirts the *Oise*. Large porcelain-factory on an island in the river.

From Creil to (159 M.) Paris, see R. 28.

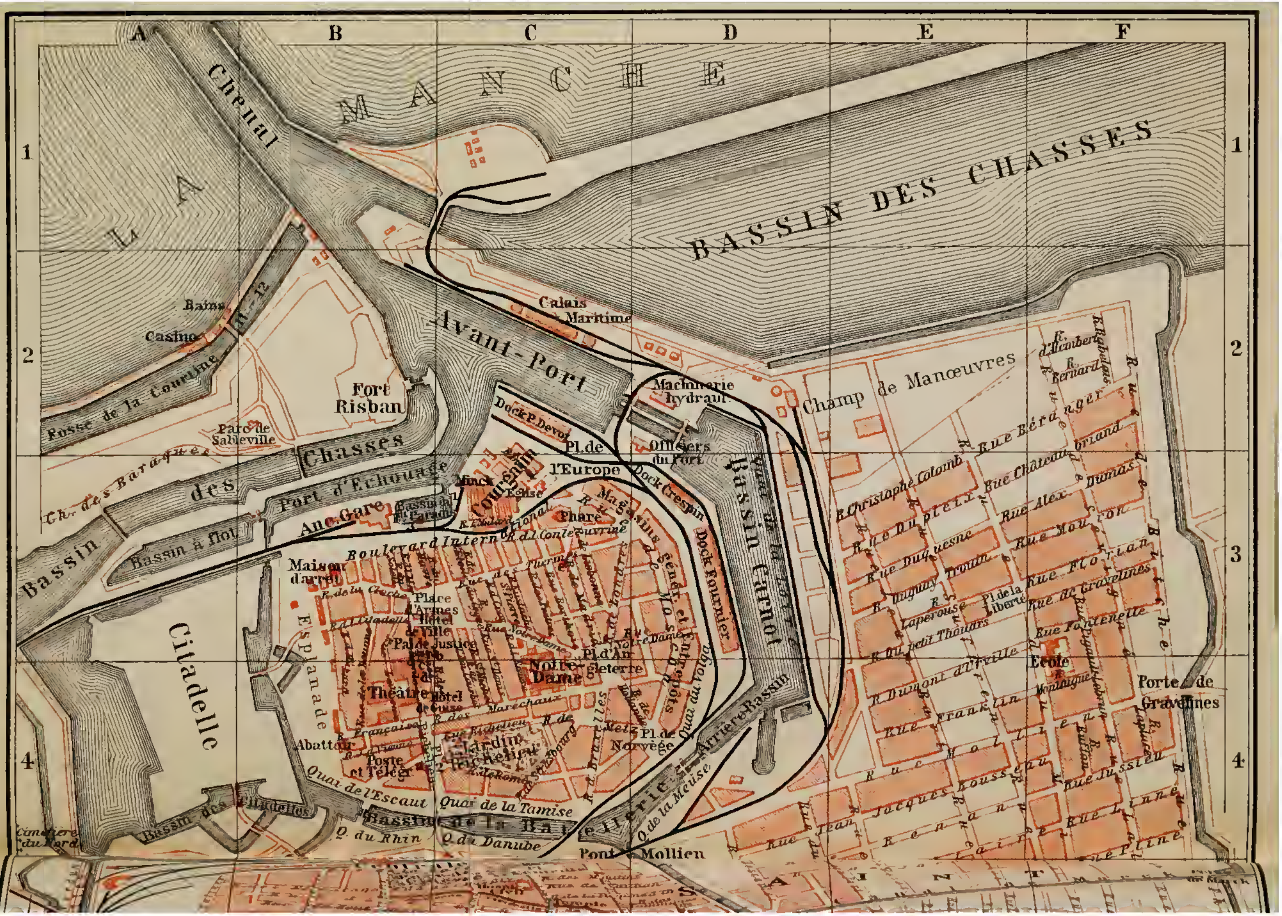
36. By Dover, Calais, and Amiens.

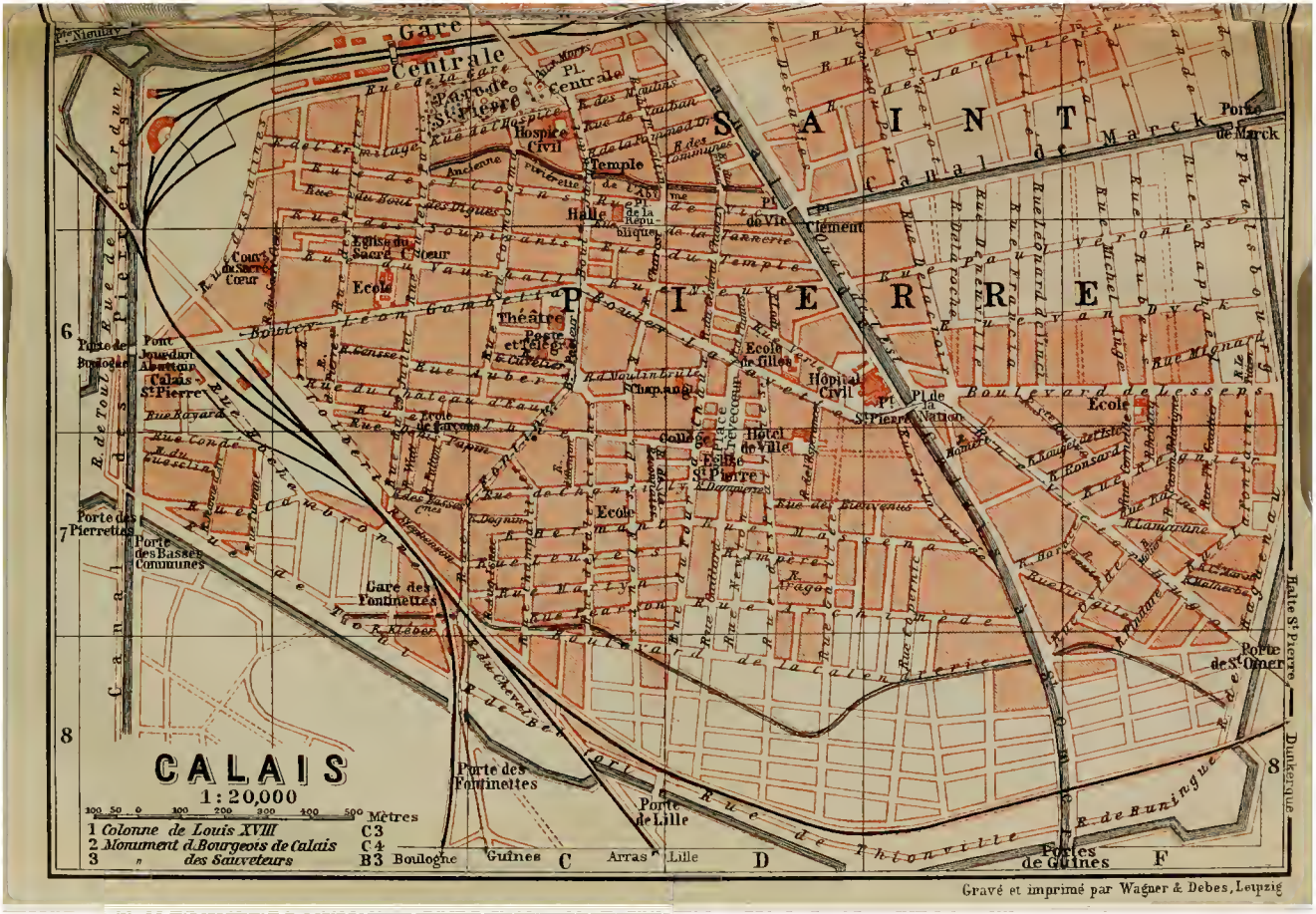
283 M. By Express (see 'Bradshaw'), starting from Charing Cross, Cannon Street, Victoria, Holborn Viaduct, and St. Paul's stations, in 7½-10 hrs.; sea-passage 1-1½ hr.; fare 2*l.* 16*s.* 8*d.*, 1*l.* 19*s.* 8*d.*, and 1*l.* 5*s.* 9*d.* (3rd cl. by night service only); tickets available for seven days, with option of halting at Dover, Calais, and Amiens; return-tickets, valid for one month, 4*l.* 15*s.* 9*d.*, 3*l.* 9*s.* 10*d.*, and 2*l.*, 0*s.* 6*d.* — Luggage should be registered before leaving England, to avoid examination at Calais.

Calais. — **Hotels.** Grand-Hôtel (Pl. a; B, 4), Place Richelieu, R. 3-7, D. 4 fr.; Terminus, at the Gare Maritime (Pl. C, 2); Central, at the Central Station (Pl. B, 5), R. from 3, D. 3 fr., good; Meurice (Pl. b; B, 3), Rue de Guise 7, R. 3-6, D. 3 fr.; du Sauvage (Pl. c; B, 4), Rue Royale 39, R. from 2½ fr., good; du Commerce (Pl. d; B, 4), Rue Royale 51; Victoria (Pl. e; C, 3), Rue des Thermes 34. — **Cafés:** *Bellevue*, *du Globe*, Place d'Armes; *Grand Café*, corner of the Boul. Pasteur and Lafayette. — *Sea-Baths*, to the N. of the Bassin de Retenue.

Cabs. For 1-2 pers., per drive 90 c., per hr. 1½ fr.; 3 pers. 1 fr. 20 c., 2 fr.; 4 pers. 1 fr. 60 c., 2 fr. 50 c.; double fare after 11 p.m. — **Tramways** from the Place d'Armes (Pl. B, C, 3) to the *Pont St. Pierre* (Pl. E, 6); from the Boul. Jacquart (Pl. C, 5, 6) to the old *Gare de St. Pierre* (Pl. A, 6) and to the *Gare des Fontinettes* (Pl. B, 7); from the Pont St. Pierre to *St. Pierre Station* (see Pl. F, 8). — Omnibus in the season from the Place d'Armes to the *Casino* (Pl. A, 2).

Post & Telegraph Office, Place Richelieu (Pl. B 4 and Boul. Pasteur 2, at St. Pierre (Pl. C, 6).


A
B
C
D
E
F
1
2
3
4
LA MANCHE
BASSIN DES CHASSES
Chenal
Avant-Port
Calais Maritime
Machinerie hydraul.
Champ de Manœuvres
Fort Risban
Bains
Casino
Fosse de la Courtine
Parc de Sableville
Chasses
des
Bassin
Port d'Échouage
Bassin à flot
Anc. Gare
Dock P. Devot
Pl. de l'Europe
Officiers du Port
Dock Crespin
Bassin Carnot
Dock Fournier
Magasins génér. et Entrepôts
Boulevard International
Phare
Courgain
Maison d'arrêt
Citadelle
Esplanade
Place d'Armes
Hôtel de Ville
Pal. de Justice
Théâtre
Notre-Dame
Pl. d'Angleterre
Pl. de Norvège
Quai du Volga
Arrière Bassin
Abattoir
Poste et Télégr.
Jardin Richelieu
Quai de l'Escaut
Quai de la Tamise
Bassin de la Batellerie
Q. de la Meuse
Q. du Rhin
Q. du Danube
Pont Mollien
Bassin des Citadelles
Cimetière du Nord
R. Christophe Colomb
Rue Béranger
Rue Chateaubriand
Rue Dupleix
Rue Duquesne
Rue Alex. Dumas
Rue Mouron
Rue Duguay Trouin
Rue Florian
R. Laperouse
Pl. de la Liberté
Rue de Gravelines
R. du petit Thouars
Rue Fontenelle
R. Dumont d'Urville
École
Rue Franklin
Porte de Gravelines
Rue Jacques Rousseau
Rue Jussieu
Rue Jean
Rue Linné
R. Laplace
R. Buffon
R. Bernard
R. Rabelais
R. d'Alembert
Rue de Bitche
Rue Mollien
Rue Renan


CALAIS
1:20,000
100 50 0 100 200 300 400 500 Mètres
1 Colonne de Louis XVIII C3
2 Monument d. Bourgeois de Calais C4
3 " des Sauveteurs B3
Gare Centrale
Parade St. Pierre
Hospice Civil
Temple
Halle
Eglise du Sacré Cœur
Ecole
Théâtre
Poste et Télégr.
Ecole de filles
Hôpital Civil
Hôtel de Ville
Collège
Eglise St. Pierre
Ecole
Gare des Fontinettes
Porte des Fontinettes
Porte de Lille
Porte de Gravelines
Porte de Boulogne
Porte des Pierrettes
Porte des Basses Communes
Porte de Marck
Porte des St. Omer
Halte St. Pierre
SAINTE PIERRE
Boulevard de Lesseps
Boulevard Léon Gambetta
Canal de Marck
Canal de Calais à Dunkerque
Boulogne
Guines
Arras
Lille
Portes de Guines
Dunkerque
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British Consul, *C. A. Payton;* Vice-consul, *E. H. Blomefield* (also Lloyd's agent). — United States Consul, *James B. Milner;* Vice-consul, *Henry L. A. Lunings.* — Bankers: *Adam & Co.*, Rue Royale 8; *Banque de France*, Rue Leveux 28; *Crédit Lyonnais*, Boul. Jacquart 37.

English Church (Holy Trinity), Rue du Moulin-Brulé. — *Wesleya Chapel*, Rue du Temple.

Calais, a town with 59,743 inhab., including *St. Pierre-lès-Calais*, and a fortress of the first class, derives its chief importance from its harbour and its traffic with England, to which it is the nearest port on the French coast. Dover is 18 M. distant. About 260,000 travellers pass through the town annually. The 1500 English residents are chiefly engaged in the tulle-manufactories (see below).

The *Harbour*, which is accessible at all states of the tide, has been doubled in size by extensive new works, completed at a cost of 2,400,000*l.* The *Old Harbour*, with the former railway-station, lies nearest to the Place d'Armes; the imposing **New Harbour* farther to the E. The *Gare Maritime* (Pl. C, 2), where passengers from England find the train for Paris waiting, is situated on the N.E. side of the *Avant-Port* (Pl. B, C, 2), and is connected by a short branch-line with the *Gare Centrale* (see below).

The old *Hôtel de Ville* (Pl. B, C, 3), in the Place d'Armes, was erected in 1740 on the site of an earlier building of which the tower still remains (15th cent.). It is adorned with small busts of the Duc de Guise, 'libérateur de Calais en 1558', and Richelieu, the founder of the citadel in 1634. It contains a small *Musée* of paintings, antiquities, and natural history (adm. free on Sun. and holidays and on Mon., Thurs., & Sat., 10 to 4 or 5).

The church of *Notre-Dame* (Pl. C, 4), on the E. side of the town, dating from the 12th and (chiefly) 14th cent., has been modernized. The handsome marble altar, an Assumption by *Seghers* (1628), and a Descent from the Cross by *Rubens(?)* may be inspected.

At the end of the Rue de Guise, leading S. from the Place d'Armes, is the *Hôtel de Guise* (Pl. B, C, 4), in the English Tudor style, originally founded by Edward III. as a guildhouse for the wool-staplers.

The *Gare Centrale* (Pl. B, 5) lies between Calais proper and St. Pierre. Near it, on the St. Pierre side, are a pretty *Park* and the *Place Centrale* (Pl. C, 5), with the 'Monument des Enfants du Calaisis', by Mangendre-Villers (1904).

St. Pierre-lès-Calais is the industrial and commercial part of Calais. Its prosperity is due chiefly to its extensive manufacture of tulle and lace, an industry which was introduced from Nottingham in 1818. The *Church of St. Pierre* (Pl. D, 7), built in 1862-70, and the *Hôtel de Ville* are both situated in the Place Crèvecœur.

From Calais to Boulogne. — $1^3/_4$ M. *Calais-Ville* (central station, see above); 3 M. *Fontinettes*, still within the new fortifications of Calais. 5 M. *Fréthun;* $11^3/_4$ M. *Caffiers.* — 17 M. *Marquise*, a small town with marble quarries, is 7 M. from *Cap Gris Nez*, the nearest point to the English coast.

26 M. *Boulogne*, and thence to Paris, see R. 35.

The express trains from Calais to Paris (3¼-3¾ hrs.) do not enter Boulogne itself, but touch at the suburban station of (25 M.) *Boulogne-Tintelleries* (p. 430).

37. By Newhaven, Dieppe, and Rouen.

248 M. By Express from Victoria and London Bridge stations (see 'Bradshaw') in 8¾ (day-service; 1st & 2nd cl. only) or 10 hrs. (night-service); sea-passage 3½-4½ hours. Fares: single tickets, available for seven days, 38*s.* 7*d.*, 28*s.*, 18*s.* 7*d.*; return-tickets, available for one month, 66*s.* 3*d.*, 47*s.* 1*d.*, 33*s.* 3*d.* Pullman car (1*s.* extra) between Victoria and Newhaven; and restaurant-car (1st and 2nd cl.) on the day-service between Dieppe and Paris (in both directions). — Holders of 2nd cl. tickets are admitted to the 1st. cl. saloon on board the steamers on payment of 5*s.*; 3rd cl. passengers may use the 2nd cl. saloon on payment of 3*s.* 6*d.* — Luggage should be registered at London or Newhaven in order to avoid examination at Dieppe; in returning, luggage registered to London is examined at Newhaven. This route from London to Paris, the shortest in actual mileage though not in time, is also one of the cheapest and most interesting.

Dieppe. — **Hotels.** Travellers are recommended to ascertain the prices beforehand. Hôtel Royal (Pl. a; C, 1), Regina Palace Hotel (Pl. b; B, 1), Hôtel Métropole (Pl. d; D, 1), des Etrangers (Pl. f; D, 1), Grand-Hôtel (Pl. g; E, 1), du Rhin et de Newhaven (Pl. e; C, 1), all in the Rue Aguado, facing the sea and open in summer only (R. from about 4, déj. 4-5, D. 5-6 fr.). — Less pretending: Hôt. des Familles (Pl. l; C, 2), Rue de l'Hôtel-de-Ville 9; de la Plage (Pl. i; D, 2), Rue Aguado 20; Hôtel de Paris (Pl. m; C, 1), Place Camille Saint-Saëns, good; de la Paix (Pl. j; C, 2), Grande-Rue 212; Chariot-d'Or (Pl. k; C, 2), Rue de la Barre; Hôt. du Globe, Nord, et Victoria (Pl. o; D, 2), Rue Duquesne 8; du Commerce (Pl. n; D, 2), Place Nationale; Soleil-d'Or, Rue Gambetta 4. — *Furnished Apartments* are easily found in the Rue Aguado.

Restaurants. *Café-Restaurant du Casino*, on the beach, see p. 437 (déj. 4, D. 5 fr.); *Au Faisan Doré*, Grande-Rue 74 (déj. 2, D. 2½ fr.); *Hôtel des Arcades* and others, under the Arcades de la Bourse, déj. 1¾, D. 2 fr.; *Buffet*, at the Gare Maritime.

Cafés. *Café Suisse*, Grande-Rue 1, and in the Arcades; *Café de Rouen*, *Café des Tribunaux*, both at the other end of the Grande-Rue.

Cabs with seats for two pers. 1¼ fr. per drive (after midnight 2½ fr.), 1¾ or 3½ fr. per hr.; with four seats 1½-3 and 2-4 fr. respectively.

Post & Telegraph Office (Pl. 14), Rne des Tribunaux.

Baths. *Sea-Bath*, including tent and foot-bath, 75 c. *Hot Bath*, fresh water 1, with towels, etc., 1½ fr.; salt water, 1½, with towels, etc., 2¼ fr.

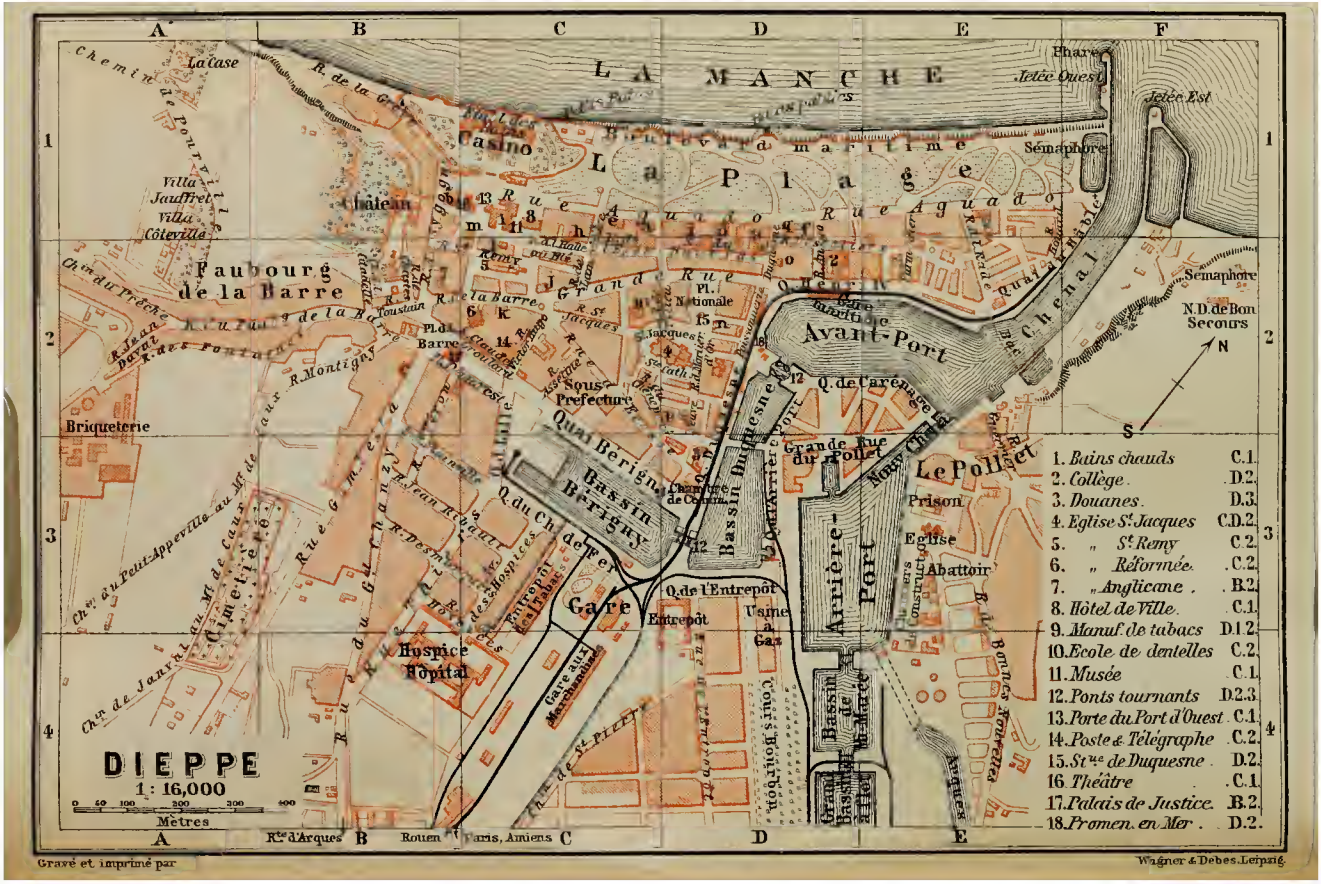
British Vice-Consul, *H. W. Lee-Jortin*, Quai Duquesne 8. — **United States Consular Agent**, *M. R. Le Bourgeois*, Quai de Lille 8. — **Lloyd's Agent**, *M. R. Delarue-Lebon*. — **Bankers.** *Banque de France*, Quai de Lille 18; *Société Générale*, Place de la Barre; *Comptoir d'Escompte*, Rue d'Ecosse 125. — Money Changer, *Louis Delarue*, Quai Henri-Quatre 35.

English Churches in the Rue Asseline and the Rue de la Barre.

The *Carved Ivory* and *Lace* of Dieppe are specialties of the place.

In the vicinity are *Golf Links*.

Dieppe, with 22,840 inhab., is situated in a valley formed by two ranges of lofty white chalk-cliffs, at the mouth of the *Arques*. In spite of the vicinity of Havre, Dieppe, with its deep and safe harbour, still carries on a considerable trade in coals with England and in timber with Norway and Sweden. Dieppe is also a fashionable watering-place, being annually visited by numerous English, as well as French families.



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The *Gare Maritime* (Pl. D, E, 2) and the *Steamboat Quays* are on the N. side of the *Avant-Port*, or outer harbour. To the S.W., beyond the *Bassins Duquesne* and *Bérigny*, lies the *Central Station* (Pl. C, 3); and to the E., between the Bassin Duquesne, and the suburb of *Le Pollet* (Pl. E, 3), inhabited by sailors and fishermen said to be of Venetian origin, are several basins of more recent date.

Along the N. side of the town, between the handsome *Boulevard Maritime* (Pl. C-E, 1), laid out in 1901, and the *Rue Aguado* in which are the principal hotels, stretches *La Plage* (Pl. C, D, E, 1), a handsome promenade, $^2/_3$ M. long. At its W. extremity are the *Casino* and the *Etablissement des Bains* (Pl. C, 1). The Casino, the principal attraction for visitors, is a handsome brick and glass structure replete with every convenience and including a small theatre (adm. in the forenoon 50 c., afternoon 1 fr., evening or whole day 3 fr.; less for subscribers). The terrace in front is reserved for subscribers; below it are the bathing-boxes. In fine weather the scene is very amusing.

On a precipitous white cliff at the W. extremity of the Plage rises the handsome *Castle* (Pl. B, 1, 2), with its massive walls, towers, and bastions, erected in 1433 as a defence against the English. In 1694, however, it was unable to resist the cannonade of the English fleet, then returning from an unsuccessful attack on Brest, and the unequal contest resulted in the total destruction of the town. Visitors admitted daily 8-11 and 1.30-5 (fee). The view from the castle is very extensive.

The church of *St. Remy* (Pl. 5; C, 2), not far from the castle, in a mixed style of the 16th and 17th cent., restored in 1860-63, contains huge round columns and some good sculptures. — The church of *St. Jacques* (Pl. 4; C, D, 2), the patron-saint of fishermen, in the *Place Nationale*, is an interesting florid Gothic edifice dating from the 12-16th centuries. It has a fine portal and contains numerous rich sculptures and stained-glass windows. Near the church is the *Statue of Duquesne* (Pl. 15; D, 2), a celebrated admiral and native of Dieppe (1610-88), by Dantan (1844). — To the E. of the entrance to the harbour is the modern Gothic church of *Notre-Dame-de-Bon-Secours* (Pl. F, 2). — The *Musée* (Pl. 11; C, 1) contains local antiquities, a natural history collection, and a few pictures, besides a collection of art and a library recently presented by Saint-Saëns, the composer, a native of the town.

The most interesting point in the environs of Dieppe is the ruined castle of **Arques**, situated 4 M. to the S. E., and memorable as the scene of a victory gained by Henri IV over the League in 1589. The excursion may be made by train, by excursion-brake (there and back 2 fr.), or by carriage (5-6 fr.). The *view from the castle embraces the valleys of the *Arques*, the *Béthune*, and the *Eaulne*.

Other excursions may be made to *Varangeville*, *Puys*, *Cité de Limes* or the *Camp de César*, and *Berneval*, all on the coast.; also to *Le Tréport*, by railway or by pleasure-steamer in summer.

From Dieppe to Paris.

125 M. Railway viâ Rouen in 3-6½ hrs. (fares 18 fr. 80, 12 fr. 70, 8 fr. 30 c.). — Another line leads viâ *Neufchâtel*, *Gournay*, *Gisors*, and *Pontoise* (in 3¾-5¾ hrs.; fares the same).

Soon after quitting Dieppe the train passes through a tunnel, upwards of 1 M. in length, and then enters the valley of the *Scie*, which it crosses 22 times. After passing several unimportant stations, it reaches (32 M.) *Malaunay* (p. 446; Engl. Ch. service by the Rouen chaplain), where the Rouen-Havre and Dieppe lines unite. From this point to Rouen the district traversed is cheerful and picturesque, abounding in cotton and other factories.

38 M. **Rouen.** — **Hotels.** Grand-Hôtel d'Angleterre (Pl. a; C, D, 3, 4), Cours Boïeldieu 6-8; *Hôtel de la Poste (Pl. f; C, 2), Rue Jeanne-d'Arc 72, R. from 3, D. 3½ fr. — Hôt. d'Albion (Pl. b; C, 4), Quai de la Bourse 16; Hôt. de Paris (Pl. d; D, 4), Quai de Paris 51; Hôt. de France (Pl. e; D, 2), Rue des Carmes 99; all these of the first class, R. from 4, déj. 3, D. 4 fr. — Hôtel du Nord (Pl. c; C, 3), Rue de la Grosse-Horloge 91; Hôt. du Chemin-de-Fer de Dieppe (Pl. k; C, 1), Victoria (Pl. j; C, 1), both in the Rue Verte, near the station on the right bank; Hôt. de Normandie (Pl. g; D, 3), Rue du Bec 9 (Pl. D, 13), R. from 2, D. 3 fr.; Hôt. de Rouen et du Commerce (Pl. i; D, 3), Rue du Bec 21, pens. 7 fr.; Hôt. Lisieux (Pl. h; D, 3), Rue de la Savonnerie 4. — On the left bank: Hôt. Moderne (Pl. l; D, 4), Place La Fayette, near the Gare de l'Ouest.

Restaurants at the hotels. Also, *Restaurant de la Cathédrale*, Rue des Carmes 8, déj. 2½, D. 3½ fr.; *A la Porte de Paris*, Quai de Paris 34, déj. 2, D. 2½ fr.; *de Paris*, Rue de la Grosse-Horloge 95, déj. 1½, D. 1¾-2 fr.; *A la Cour-Martin*, Rue Grand-Pont 10 (all these also à la carte).

Cafés. *De la Bourse*, *Victor*, in the Cours Boïeldieu; *Houdard*, Quai de Paris 58; *du Commerce*, Quai de Paris; *des Postes*, Rue Jeanne-d'Arc 43. — *Brasserie de l'Opéra*, Rue des Charrettes, near the Theatre; *Brass. de l'Epoque*, Rue Guillaume-le-Conquérant 11 (Pl. C, 2, 3); *Brass. du Vingtième-Siècle*, Place La Fayette.

Electric Tramways traverse the principal streets and also extend to the suburbs: fares 10-50 c. The stopping-places are indicated by white posts.

Cabs. Per drive 1½ fr., per hour 2 fr.; at night (12 6 a.m.) 2½ or 3 fr. — Each trunk 20 c.

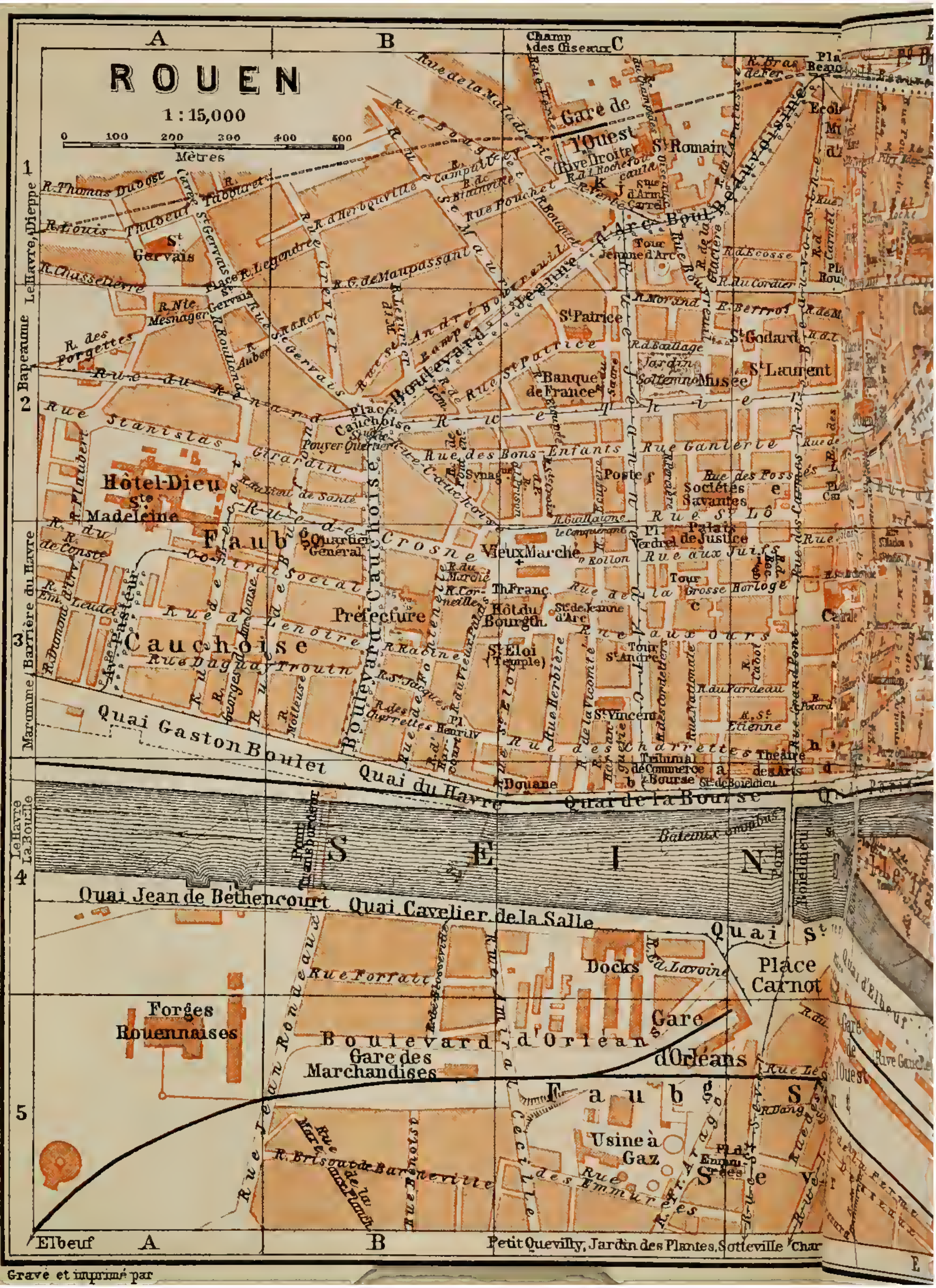
Steamboats to *La Bouille* (80 c., 60 c.), *Oissel* (40 c.), to *Honfleur* and *Le Havre* (7 hrs.; 6 fr., 4 fr.), etc. A time-table is issued gratis at the office on the pier beside the Pont Boïeldieu.

Post and Telegraph Offices, Rue Jeanne-d'Arc 45 (Pl. C, 2).

British Vice-Consul, *C. B. C. Clipperton*, Rue Beauvoisine 49 (also Lloyd's Agent). — **American Consul**, *Oscar Malmros*; Vice-Consul, *M. Dellepiane*. — **Bankers.** *Banque de France*, Rue Thiers 32; *Crédit Lyonnais*, Rue Jeanne-d'Arc 84; *Société Générale*, Rue Jeanne-d'Arc 80.

English Church Service in *All Saints' Church*, Ile Lacroix, by the stone bridge. *Wesleyan Church* in the Rue Grand-Pont.

Rouen, the Roman *Rotomagus*, formerly the capital of Normandy, now that of the department of Seine-Inférieure, with 118,460 inhab., exclusive of the suburbs, is a very important cotton manufacturing place, sometimes not very aptly called the Manchester of France. It is the richest of French cities in mediæval architecture, though within the last forty years the construction of handsome streets like those of Paris has swept away most of the quaint old houses that abounded in the former crooked and picturesque but not very healthy streets. The old walls of the town, which bade defiance



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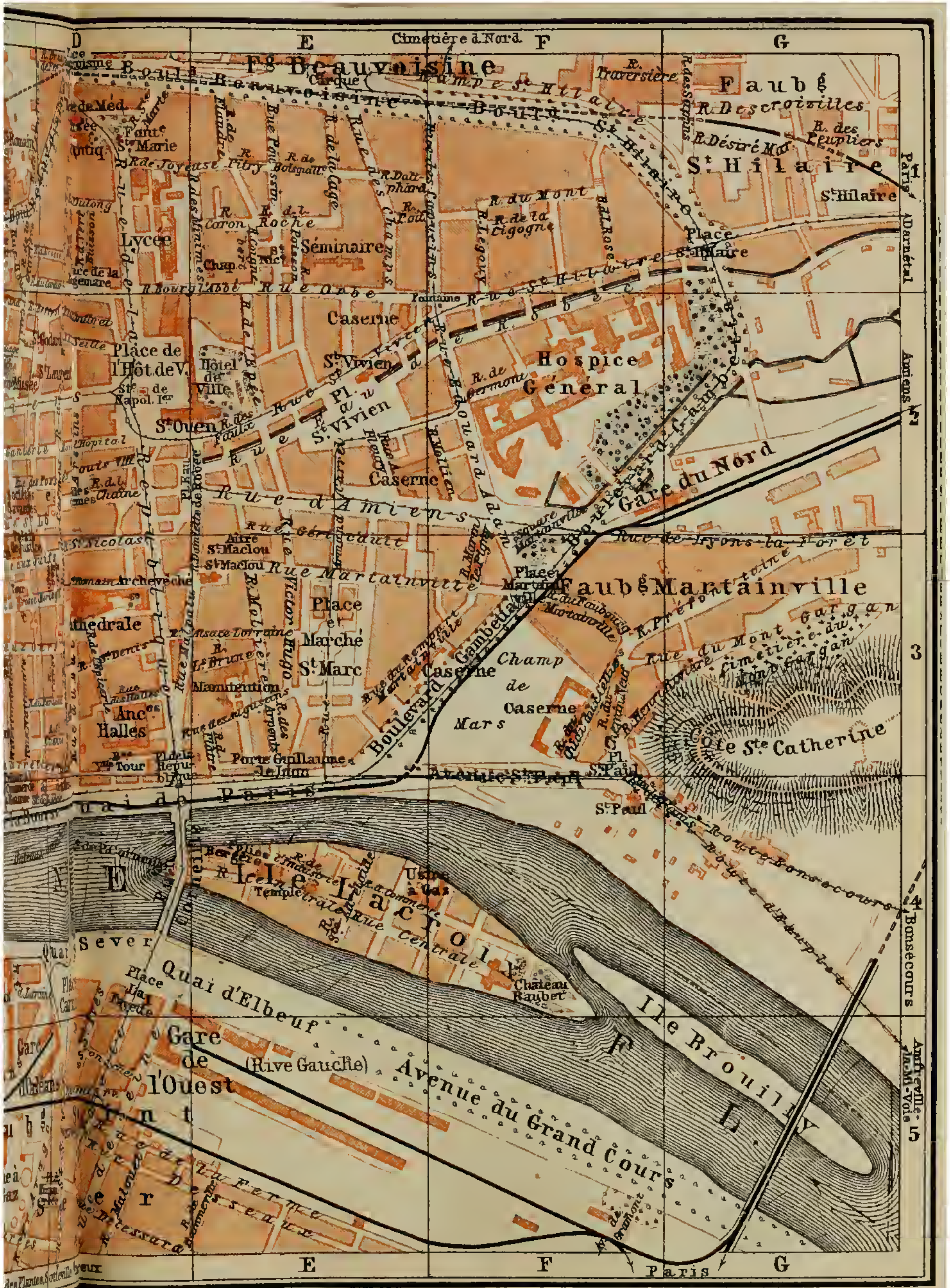

Wagner & Debes, Leipzig.

to Henry V. of England in 1415 and to Henri IV of France in 1592, have been converted into boulevards planted with trees.

Quitting the *Gare de la Rive Droite* (Pl. C, 1) we turn to the left by the Rue Verte, cross the boulevards, and enter the handsome *Rue Jeanne-d'Arc*, which runs in a straight line to the Seine. To the left is the *Tour de Jeanne d'Arc* (Pl. C, 1), the donjon of a castle which was the scene of the trial of Joan of Arc; the tower in which she was imprisoned was pulled down in 1809. — On the E. side of the *Jardin Solférino* (Pl. C, 2), farther on, is the Musée (p. 441).

The ***Palais de Justice**, in the Rue aux Juifs (Pl. C, D, 2, 3), in the late Gothic style, resembles the handsome town-halls of Belgium, although consisting of two stories only. The central part of the edifice and the projecting wings form an entrance-court, enclosed by a railing. The left wing contains the *Salle des Procureurs* or *des Pas Perdus*, erected in 1493, a spacious hall with a high-pitched waggon-roof and the ancient judicial bench erected here in 1508. The central part was erected in 1499, for the *Cour de l'Echiquier*, the supreme tribunal of Normandy, which under Francis I. was styled 'parlement'. The assizes are now held here. The concierge lives in the right wing, a modern addition.

Returning to the Rue Jeanne-d'Arc, we descend it to the first street on the left, which leads to the *Tour de la Grosse Horloge* or *Belfry* (Pl. C, 3), erected in 1389 and restored in 1892. — Opposite the end of the Rue de la Grosse-Horloge rises the —

****Cathedral**, or *Notre-Dame* (Pl. D, 3), the principal parts of which date from 1207-80, one of the grandest Gothic edifices in Normandy, although remarkably unsymmetrical in plan. The **W. Façade*, of the 16th cent., is profusely decorated in the florid style, but the sculptures are much dilapidated. The two unfinished towers of the façade are of unequal height. The **Tour de Beurre*, the loftier and more beautiful, 252 ft. in height, derives its name from having been erected with the money paid for indulgences to eat butter during Lent. The other, the *Tour St. Romain*, is 245 ft. high; with the exception of the highest story, it dates from the 12th cent., and is thus the oldest part of the whole building. The *Central Tower*, over the crossing, is surmounted by an incongruous iron spire (since a fire in 1822), which reaches the height of 465 ft. A spiral staircase ascends to the summit (1-4 pers. 2 fr.). The two side-portals, dating from the 15th cent., are of great interest, especially that on the N., called the **Portail des Libraires* from the book-stalls that once occupied the court.

The Interior of the church (447 ft. in length; transept 177 ft. in length; nave and aisles 105 ft. in width; 92 ft. in height) is in the early pointed style, and possesses three fine rose-windows in the nave and transepts. Part of the stained glass dates from the 13th century. The first chapel on the right, in the Tour de Beurre, contains a large altar-piece, representing the Crucifixion and the Martyrdom of St. Stephen, and also several monuments of the 13th and 14th centuries. The last chapel on the S. side of the nave contains the tomb of *Rollo* (d. 927), first Duke of Nor-

mandy, and the corresponding chapel on the N. side that of his son *William, Longue-Epée* (d. 943). — From the N. transept a beautiful Gothic staircase, with open tracery, ascends to the chapter-library. — In the S. ambulatory is an ancient mutilated figure in limestone, 7 ft. in height, of *Richard Coeur-de-Lion* (d. 1199), discovered in 1838; his heart is interred below. Its original resting-place in the choir is indicated by a small marble tablet. In the N. ambulatory is a corresponding (modern) figure of Richard's elder brother, Henry Curtmantle (d. 1183), who also is buried in the choir.

To the right in the beautiful **Lady Chapel* is the magnificent **Monument of Cardinal Georges d'Amboise* and his nephew, who also was a cardinal, by *Roland Leroux*, erected in 1525. To the left is the handsome **Monument of the Duc de Brézé* (d. 1530), grand-seneschal of Normandy, erected by his widow, the celebrated Diana of Poitiers (d. 1566), mistress of Henri II, and attributed to *Jean Cousin* and *Jean Goujon* (p. 110). — The altar-piece, an Adoration of the Shepherds, is by *Ph. de Champaigne*.

***St. Maclou** (Pl. E, 3), to the W. of the cathedral, beyond the Rue de la République, 'un diminutif de St. Ouen', as it has been called, is a very rich example of the florid Gothic style of the 15th century. The modern spire was completed in 1869. The exquisitely carved reliefs on the wooden doors are ascribed to Jean Goujon.

The Rue de la République descends to the Seine, which is here upwards of 300 yds. in breadth and separates Rouen from the suburb of *St. Sever* (Pl. C, D, E, 4, 5). The **Quays** extend along the bank for 1½ M. The *Pont Corneille* or *Pont de Pierre* (Pl. D, 4), constructed in 1829, passes over the lower end of the *Ile Lacroix*, where there is a statue of *Corneille* (see below), by David d'Angers. Farther down the river is the *Pont Boïeldieu* (Pl. D, 4), a handsome iron bridge, erected in 1885-88, nearly opposite which is a statue of the composer *Boïeldieu* (d. 1834). Adjacent are the *Théâtre des Arts* (Pl. 12; D, 3, 4) and the *Bourse*, which comprises also the *Tribunal de Commerce*. Still farther down is a '*Pont Transbordeur*' (Pl. B, 4), or moving bridge slung from two lofty towers (pontage 10 or 5 c.).

The Rue Jeanne-d'Arc (p. 439) leads from the quay into the town, passing the church of *St. Vincent* (Pl. C, 3), a pretty Gothic building of the 16th cent., with a 17th cent. tower and fine stained-glass windows (16th cent.). Farther on is the handsome *Tour St. André* (Pl. C, 3), a relic of an old church of the 15-16th centuries.

The Rue des Ours leads to the W. from this point to the *Place de la Pucelle* (Pl. C, 3), the traditional scene of the burning of Joan of Arc in 1431. It is believed, however, that the exact spot of the execution was a little higher up, in the *Place du Vieux-Marché* (Pl. C, 3), where the *Théâtre Français* now stands. The house in which *Corneille* (1606-1684) was born is No. 4, Rue de Corneille, beyond the Place (Pl. B, 3).

The ***Hôtel du Bourgthéroulde** (Pl. C, 3), on the W. side of the Place de la Pucelle, erected at the close of the 15th cent., in the style of the Palais de Justice, is adorned with a number of reliefs, some of which represent the interview on the 'Field of the Cloth of Gold' (1520). The graceful hexagonal tower is decorated with sculptures. The building is now occupied by a bank, but the court is open to the public on week-days (on Sun. apply to the concierge).

From the Vieux Marché (p. 440) the Rue Guillaume-le-Conquérant leads back to the Rue Jeanne-d'Arc, which we follow to the N. to the Jardin Solférino. Here stands the —

Musée-Bibliothèque (Pl. C, 2), containing a collection of Italian, Dutch, and modern French pictures, besides sculptures and a ceramic collection. The Musée is open daily from 10 (on Mon. from 12) to 4 or 5; gratis on, Thurs., Sun., and holidays, other days 1 fr. — The *Municipal Library* (open daily, 10-5), at the back of the Musée, contains 132,000 printed vols., 3500 MSS., 2700 coins and medals, and about 2000 portraits of eminent natives of Normandy.

The adjacent church of *St. Laurent* (Pl. D, 2; 15-16th cent.), with a fine tower, has been converted into shops. The church of *St. Godard* (Pl. D, 2), behind St. Laurent, partly of the 16th cent., contains admirable modern stained-glass windows and mural paintings.

From the Musée the Rue Thiers leads to the E. to the *Place de l'Hôtel-de-Ville*. Here stands —

****St. Ouen** (Pl. D, E, 2), one of the most beautiful Gothic churches in existence, surpassing the cathedral both in extent and in excellence of style. Most of it was built in 1318-39, but the *W. Portal*, flanked by two towers 282 ft. in height, was erected in 1848-51. The **Tower* over the transept, 268 ft. in height, is surmounted by an octagonal open-work lantern, terminating in a gallery (*View). The N. façade has no lateral portal, but the S. **'Portail des Marmousets'*, so called from the heads with which it is adorned, deserves minute inspection. The reliefs over the door represent the Death and Assumption of the Virgin. Above this portal is a magnificent rose-window, still higher is an arcade with six statues, and the whole is crowned with a pediment bearing a statue of *St. Ouen* (d. 678), Archbishop of Rouen.

The proportions of the interior (453 ft. in length, 84 ft. in width; transept 138 ft. in length; 106 ft. in height) are remarkably pleasing. The walls appear to be almost entirely displaced by the numerous windows, 135 in number, all filled with stained glass. The unusually lofty triforium is exceedingly beautiful. In the nave and transepts are three fine rose-windows, also filled with stained glass.

The verger (fee) shows the choir-chapels, and points out several spots which command fine views of the interior. The whole of the interior is reflected in the bénitier near the W. door. The visitor should ascend to the triforium and to the outer gallery (1 fr. each person).

At the back of the church and the adjoining Hôtel de Ville is a pleasant garden to which the public are admitted. The *Chambre aux Clercs*, a Norman tower of the 11th cent., adjoins the church on this side, and probably formed part of an earlier church.

The **Hôtel de Ville** (Pl. D, E, 2), on the N. side of the church, a building in the Italian style, was formerly the dormitory of the abbey of St. Ouen. In front of the edifice rises an *Equestrian Statue of Napoleon I.*, by Vital-Dubray.

We now ascend the Rue de la République to the N., at the top of which is the large **Fontaine Ste. Marie* (Pl. D, 1), by Falguière

and Deperthes. To the left is an old convent, now containing the **Museum of Antiquities* (open daily, 10 to 4 or 5, except on Mon. and Sat.) and the *Museum of Natural History* (open daily, 10 to 4 or 5; on Mon. from 12).

The church of *St. Patrice* (Pl. C, 2), a little to the W. of the Jardin Solférino, contains magnificent stained-glass windows, some dating from the 16-17th centuries. The allegorical window at the end of the N. aisle, attributed to *Jean Cousin*, is considered the best. — *St. Gervais* (Pl. A, 1), about 3/4 M. farther to the W., is a Romanesque church rebuilt in 1868-76, with a curious old crypt of the 4th century. William the Conqueror died here in 1087.

An interesting excursion may be made from Rouen by electric tramway (40 or 30 c.) to the pilgrimage-church of *Notre-Dame-de-Bon-Secours*, or simply **Bon-Secours* as it is usually called, situated on the lofty bank of the river, 2 M. above Rouen. The interior is lavishly adorned with painting, gilding, marble, and stained glass. Beside the church is the MONUMENT OF JOAN OF ARC (adm. 25 c.), which consists mainly of three elegant little Renaissance buildings by Lisch, connected by a platform. The *View from the platform embraces the city, the course of the river for many miles above and below Rouen, and in the distance the rich and verdant pastures of Normandy.

A pleasant steamboat-excursion may be taken to *La Bouille*, a small but busy town, 12 1/2 M. below Rouen. The *Château de Robert le Diable*, the scanty ruins of which occupy the top of a neighbouring height, affords a charming view of the wooded hills, the valley of the Seine with its white chalk-hills, and in the distance Rouen with the cathedral.

FROM ROUEN TO PARIS. The train passes through two long tunnels and crosses the Seine, affording a beautiful view of Rouen to the right. To the left, on the hills which rise from the river, stands the church of *Bon-Secours*. 39 1/4 M. *Sotteville*. From (44 M.) *Oissel* a branch-line runs to *Elbeuf* (Grand-Hôtel, pens. 7 1/2 fr.), 6 M. distant, a cloth-manufacturing town, with 19,050 inhabitants. Beyond Oissel the train crosses the Seine. — 48 1/2 M. *Pont-de-l'Arche* (Hôt. de Normandie), where the Seine is again crossed, above the influx of the *Eure*, is the junction of a line to *Gisors*; it possesses a fine church of the 15-16th centuries. — 56 M. *St. Pierre-du-Vauvray*, whence a branch-line diverges to *Louviers* (Hôtel du Mouton), a town of 10,219 inhab. with large cloth-factories.

Another branch-line runs hence to (10 M.) **Les Andelys** (*Hôt. de Paris; Chaine-d'Or; Grand Cerf*), near which, on the right bank of the Seine, are the ruins of the castle of *Gaillard*, erected by Richard Cœur-de-Lion to command the navigation of the Seine and protect Normandy against the French monarchs. It was destroyed by Henri IV in 1603.

The train now penetrates the chalk-hills by means of two tunnels.

The station of (64 M.) *Gaillon* (Hôt. d'Evreux) lies opposite the village of *Courcelles*. The château of Gaillon, erected in 1500, and now used as a prison, was one of the finest in Normandy, and a favourite residence of Francis I. The lofty façade has been removed to the court of the Ecole des Beaux-Arts at Paris (p. 292).

75 1/2 M. *Vernon* (Hôtel d'Evreux), with 8757 inhab., once a strongly-fortified town, possesses a conspicuous tower, erected in

1123 by Henry I. of England. The *Church of Notre-Dame* is an interesting building of the 12-15th centnries. Branch-lines to *Gisors* and to *Pacy-sur-l'Eure* diverge here. To the left are the ruins of the castle of *Châteauneuf*, constructed by Philip Augustus.

The long tunnel between (82 M.) *Bonnières* and *Rolleboise* cuts off the wide circuit which the river describes here.

At the château of (84 M.) *Rosny* Sully, the celebrated minister of Henri IV, was born in 1559. It was afterwards the property of the Duchesse de Berry, who resided in it from 1818 to 1830.

92½ M. **Mantes** *(Grand-Cerf; Rocher de Cancale)*, a picturesque town with 8000 inhab., is surnamed *'La Jolie'*. The lofty towers of the Gothic church of **Notre-Dame*, dating from the end of the 12th cent., are conspicuous objects in the town. The portal is richly sculptured. The old tower of *St. Maclou* (14th cent.) is also interesting. It was at Mantes that William the Conqueror received by a fall from his horse the injury of which he afterwards died at Rouen (1087). — Line to Paris viâ *Argenteuil*, see pp. 391, 390.

The line continues to skirt the banks of the Seine, and frequently commands fine views. Several unimportant stations.

108 M. **Poissy** *(Buffet; Hôtel de Rouen; Restaurant de l'Esturgeon)*, a town with 7400 inhab., was the birthplace of St. Louis (1215-70), who frequently styled himself 'Louis de Poissy'. Here in 1561 a conference was assembled by order of the States General, with a view to adjust the differences between the Roman Catholic and Protestant parties. Their deliberations, however, led to no result, owing to the strong condemnation of the Calvinists by the Sorbonne. The principal church is a fine building of the transition-style of the 12th century. Poissy is also a station on the Ligne de Grande Ceinture (p. 380).

111 M. *Achères*, in the forest of St. Germain (p. 392), the junction of the direct line to Dieppe (viâ Pontoise, p. 392). At (114 M.) *Maisons-Laffitte* (p. 391) the Seine is again crossed. Near (120 M.) *Colombes* the line recrosses the Seine. St. Germain with its palace is a conspicuous object on the hill to the right.

The Seine is crossed for the last time at *Asnières* (p. 339), where the lines to Argenteuil and Versailles diverge. The train passes *Clichy*, intersects the fortifications of Paris, and beyond a short tunnel under the Place de l'Europe reaches the Gare St. Lazare at —

125 M. **Paris.** Conveyances, see p. 1.

38. By Southampton, Havre, and Rouen.

342 M. By Railway from Waterloo Station to Southampton in 1¾-2¼ hrs. ('boat-train' at 9.50 p.m.; see advertisements in 'Bradshaw'); by Steamboat to Havre every night (except Sun.) in 7-8 hrs.; by Express from Havre to Paris (St. Lazare) in 3 hrs. (quick trains, 4½ hrs.; ordinary trains, 6-6½ hrs.). Omnibus from the quay to the station at Havre included in the fare. Single tickets, available for seven days, 33*s.* 10*d.* and 24*s.* 10*d.*;

return-tickets, available for one month, 56*s.* 8*d.* and 40*s.* 8*d.* Luggage may be registered direct to Paris. — This route is pleasant in fine weather.

Le Havre. — **Hotels.** *Grand-Hôtel Frascati (Pl. a; B, 4), on the beach, far from the centre of the town, first class, R. from 6, déj. 5, D. 6 fr.; Continental (Pl. b; C, 4), opposite the Jetée, R. from 6, déj. 4, D. 5 fr.; de Bordeaux (Pl. d; C, 3), Place Gambetta 17; de Noemandie (Pl. e; C, 3), Rue de Paris 106; d'Angleterre (Pl. f; C, 2), Rue de Paris 124; Tortoni (Pl. g; C, 3), Place Gambetta; de Russie (Pl. e; C, 3), Rue de Bordeaux 42 (R. & B. only); des Armes de la Ville (Pl. k; C, 4), Rue d'Estimauville 29; des Negociants (Pl. l; C, 3), Rue Corneille 3, R. 2-3, D. 3 fr.; Hôt. de l'Amieauté et de Paris (Pl. i; C, 4), Grand-Quai 43; de Dieppe, Rue de Paris 76; Ge.-Hôt. Parisien, opposite the station, R. from 2, D. 3 fr.

Restaurants. At the *Hôt. Frascati*, see above; *Tortoni* (see above), in the Arcades of the Place Gambetta, à la carte; *Hôt. du Plat-d'Argent*, Place Richelieu, déj. 1¾, D. 2¼ fr., beer or cider included.

Cafés. *Tortoni*, see above (band in the evening); *Frascati*, see above; *International*, *Guillaume Tell*, Place de l'Hôtel-de-Ville; *de Paris*, Place Richelieu.

Cabs. In the town, per drive 1 fr. 25 c., per hr. 2 fr. (after midnight 2 and 2½ fr.); on the heights as far as the octroi-limits, per drive 1¾, per hr. 2¼ fr. (after midnight 2½ and 3 fr.); to Ste. Adresse (Le Carreau), per drive 1¾, per hr. 2¼ fr. (3 fr. at night). Trunks, 20, 30, or 50 c.

Electric Tramways in the principal streets and to the environs. — **Cable Railways** from the lower station, Rue Gustave-Flaubert 55bis (Pl. D, 1), to the upper station, Rue Félix-Faure 44bis (fare 10 c.), and from the Rue de Normandie to the Cimetière Ste. Marie.

Post and Telegraph Office (Pl. C, D, 2), Boul. de Strasbourg 108 and 110.

Steamboats, starting from the Grand-Quai (Pl. C, D, 4), to Honfleur, Rouen, Trouville, Caen, Southampton, London, New York, etc.

British Consul-General, *Walter R. Hearn;* Vice-Consul, *J. S. Rowell* (also Lloyd's agent). — **American Consul**, *Alphonse Gaulin;* Vice-Consul, *J. P. Beecher.* — **Bankers.** *Banque de France*, Rue Thiers 22; *Crédit Lyonnais*, Boul. de Strasbourg 73; *Société Générale*, Rue de la Bourse 27.

English Church (Holy Trinity), Rue de Mexico. — *Wesleyan Methodist Chapel*, Place Gambetta.

Le Havre, formerly called *Havre-de-Grâce*, from a chapel of Notre-Dame-de-Grâce founded by Louis XII in 1509, was fortified by Francis I. in 1516. It is now the seaport for Paris, and next to Marseilles the most important in France (130,196 inhab.). The buildings and the commercial prosperity of the town, which is mainly derived from its ship-building yards and sugar-refineries, are of very recent origin.

The *Rue de Paris*, beginning at the W. end of the *Grand Quai* (Pl. C, 4), where passengers from England disembark, and intersecting the town from S. to N., is the centre of traffic. The quay is continued to the W. by the Chaussée des Etats-Unis, terminating in the *Nouvelle Jetée* (Pl. B, 5), near the Hôtel Frascati, which commands a fine view, and is a favourite promenade.

At the S. end of the Rue de Paris rises the *Musée* (Pl. C, 4), built in 1845 (open on Sun., Mon., Tues., Thurs., and Sat. 10 to 4 or 5.30; on Wed. and Frid. on application), containing a collection of paintings, sculptures, casts, coins, etc.

Farther up the Rue de Paris, on the right, is the church of *Notre-Dame* (Pl. C, 4), built in the 16th cent. in a transition style. Farther on is the *Place Gambetta* (Pl. C, 3), bounded on the E. by

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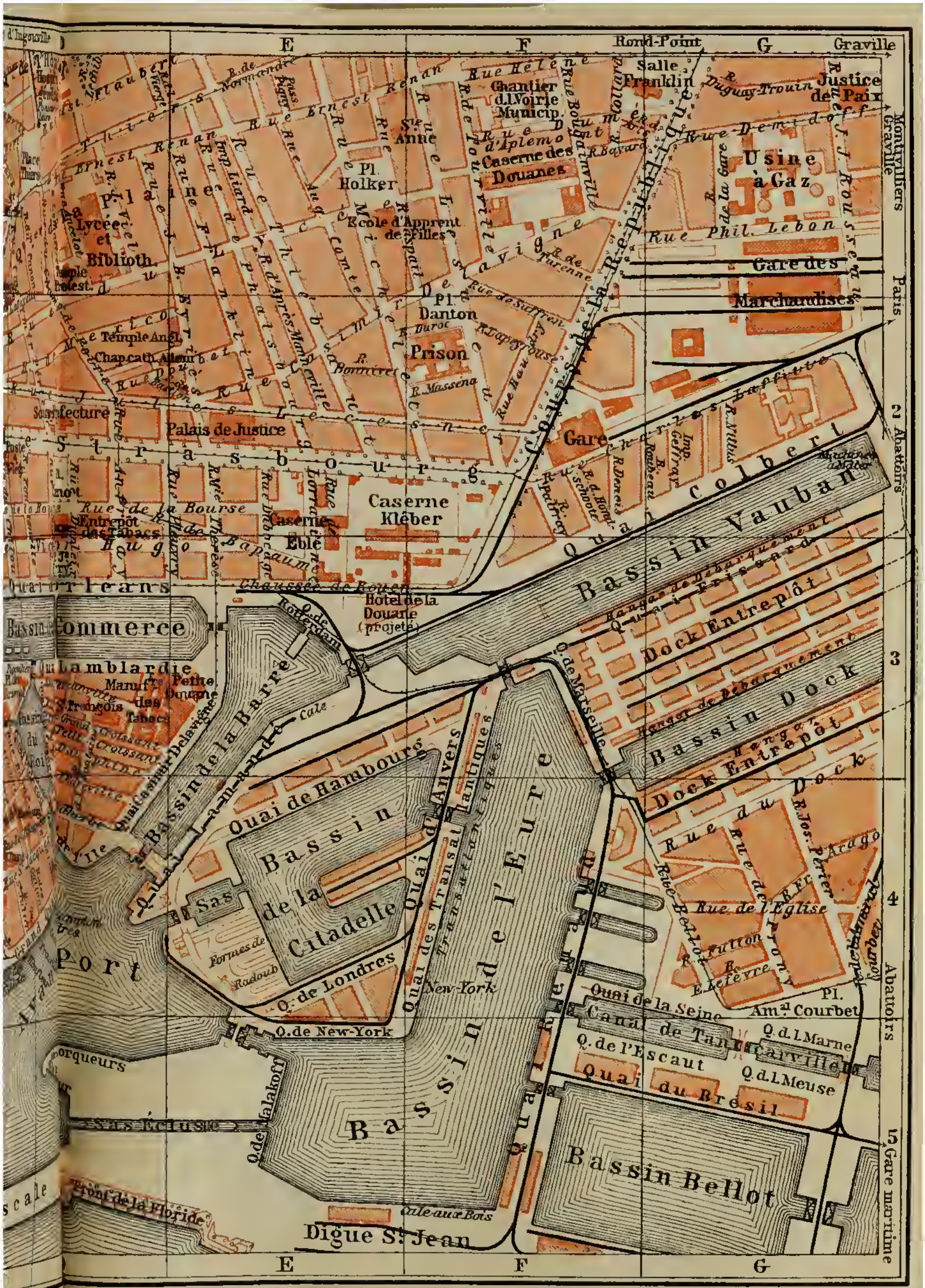

Wagner & Debes, Leipzig.

the *Bassin du Commerce* and on the W. by the *Grand Théâtre*, and embellished with statues by David d'Angers of *Bernardin de St. Pierre* (1737-1814), author of 'Paul and Virginia', to which the reliefs refer, and *Casimir Delavigne* (1794-1843), the dramatist, both natives of Havre. — At the N. end of the Rue de Paris is a *Jardin Public*, beyond which is the handsome modern *Hôtel de Ville* (Pl. C, 2).

The former Palais de Justice, in the Vieux Marché (Pl. C, 4), to the E. of the Rue de Paris, now contains an important *Museum of Natural History* (open on Sun. and Thurs., 10 to 4 or 5).

The *Boulevard de Strasbourg* (Pl. F-A, 2), which passes in front of the Hôtel de Ville, stretches from the *Railway Station* (Pl. F, 2), on the E., to the sea, on the W., passing the *Palais de Justice*, the *Sous-Préfecture*, and the *Bourse*, a fine Renaissance edifice on the S. side of the Place Carnot (Pl. D, 2).

The extensive Harbour and Docks (Pl. C-G, 2-5) deserve a visit. Between 1837 and 1887 over 5,000,000*l.* were spent upon them, and extensive additions are projected. The oldest dock is the small Bassin du Roi, excavated in 1669. The largest is the *Bassin de l'Eure* (Pl. E, F, 3, 4, 5), 70 acres in area, constructed in 1846-56, where the huge Transatlantic steamers lie. The *Canal de Tancarville* was constructed to connect the Seine directly with the harbour, and to enable ships to escape the 'barre' or tidal wave in the estuary.

As Havre itself contains little to interest travellers, those who have a few hours at their disposal may ascend the *Côte d'Ingouville* (cable-railway, p. 444), on the N. The *View is specially fine at sunset and at night when the town and harbour are lit up. — An electric tramway (p. 444), starting from the Rond-Point, runs to *Ste. Adresse* (Hôtel Marie-Christine; Hôtel des Phares), a favourite little bathing-place 2½ M. to the N.W. Visitors should alight at the 'Quatre Chemins' or the Rue des Bains, and proceed to the light-house, *Phare de la Hève*, which commands a fine view.

Steamers ply three or four times daily from Havre in ¾-1 hr. (fares 3 fr., 1 fr. 60, 85 c.) to **Trouville-sur-Mer** (*Hôtels des Roches-Noires, de Paris, Bellevue, de la Plage*, on the beach; *Tivoli, Bras-d'Or*, in the town; and many others), pleasantly situated at the mouth of the *Touques* and now the most fashionable watering place on the coast of Normandy. Pop. 6300. The season lasts from June to Oct., and is at its height in Aug., when living here is extremely expensive. The *Casino* or *Salon* is a large and handsome structure, with concert-rooms, ball-rooms, and a fine terrace on the shore. The beach is excellent. A number of handsome villas have sprung up in the environs. — *Deauville* (Hôtel du Casino) and a number of less pretending watering-places sprinkled along the coast also afford good summer-quarters (see *Baedeker's Northern France*).

From Havre to Paris.

142 M. Railway in 3-6½ hrs. (fares 25 fr. 55, 17 fr. 25, 11 fr. 25 c.). — Steamboat up the Seine to Rouen daily 6-7 hrs. (fares 6 and 4 fr.), tedious, but scenery very pleasing at places.

The railway-station at Havre is near the Cours de la République. On quitting the station we observe *Graville*, with its curious church of the 11th cent., on the high ground to the left.

3½ M. *Harfleur* (Hôt. des Armes), the first station, once an important seaport, has long since yielded np its traffic to Havre. Its old harbonr has been filled np by the deposits of the *Lézarde*; the new harbonr, ½ M. away, is connected with the Canal de Tancarville (p. 445). In 1415 the town was taken by Henry V. of England, to whom the foundation of the fine Gothic church is attributed. From Harfleur a branch-line runs to (2¼ M.) *Montivilliers*, an industrial town with an old abbey-church. — Beyond (15½ M.) *Beuzeville-Bréauté*, from which a branch-line runs to (8½ M.) *Lillebonne* (Hôtel dn Commerce), the train crosses a lofty viaduct.

19½ M. *Bolbec-Nointot* is the station for *Bolbec*, a thriving manufacturing town with 11,820 inhab., 2 M. to the S.

31 M. *Yvetot* (Hôtel des Victoires; du Chemin-de-Fer, at the station) is another manufacturing place, with 7352 inhab., the ancient counts or soi-disants kings of which are playfully described by Béranger.

36 M. *Motteville* is connected with the Dieppe railway by a branch-line to *Clères* (16 M.). Another branch runs to (20 M.) *St. Valéry-en-Caux*, freqnented as a bathing-place. — The pleasant village of (42½ M.) *Pavilly* is commanded by the restored château of *Esneval*. The train quits the undulating and fertile table-land of the *Pays de Caux*, and descends to the viaduct of *Barentin*, 570 yds. in length, and 100 ft. above the level of the valley. From (44 M.) *Barentin* (Hôt. du Grand-St-Pierre) a branch-line runs to (18 M.) *Caudebec*. The train soon enters a tunnel, nearly 1½ M. in length, beyond which it reaches (49 M.) *Malaunay*, where the Dieppe line diverges. From this pointto (55 M.) *Rouen* and to *Paris* (142 M. from Havre), see pp. 438-443.

LIST

of the most important Artists mentioned in the Handbook, with a note of the schools to which they belong.

Abbreviations: A = architect; P. = painter; S. = sculptor; c., ca. = circa, about; Belg. = Belgian; Bol. = Bolognese; Engl. = English; Ferr. = Ferrarese; Flem. = Flemish; Flor. = Florentine; Fr. = French; Ger. = German; Ital. = Italian; Lomb. = Lombardic; Mil. = Milanese; Neap. = Neapolitan; Rom. = Roman; Span. = Spanish; Umbr. = Umbrian; Ven. = Venetian, etc.

Abadie, Paul, Fr. A., Paris; 1812-84.
Abbate, Nic. dell', Lomb. P.; 1512-71.
Abel de Pujol, Alex.-Denis, Fr. P., Valenciennes, pupil of David; 1785-1861.
Adam, Jean-Vict., Fr. P., Paris, pupil of Meynier and Regnanlt; 1801-66.
—, *Lamb.-Sigisb.*, Fr. S., Nancy; 1700-59.
Aizelin, Eug., Fr. S., Paris, pupil of Ramey and Dnmont; 1821-1902.
Alaux, Jean, Fr. P., Bordeaux, pnpil of Vincent; 1786-1864.
Albano, Franc., Bol. P., pupil of L. Carracci; 1578-1660.
Allegrain, Gabriel-Christ., Fr. S.; 1710-95.
Allegri, see Correggio.
Amaury-Duval, Eug.-Emm., Fr. P., Paris, pupil of Ingres; 1808-85.
Amerighi, see Caravaggio.
Androuet, see Dn Cercean.
Angelico (Fra), da Fiesole, Flor. P.; 1387-1455.
Anguier, François, Fr. S., En; 1604-1669.
—, *Michel*, Fr. S., brother of the last; 1612-86.
Antonello, see Messina.
Audran, Gérard, the most celebrated Fr. engraver of this name, Lyons; 1640-1703.
—, *Claude*, Fr. P., brother of the last; 17th century.

Baffier, Eug., Fr. S., Neuvy-le-Barrois (Cher); b. 1851.
Ballu, Théodors, Fr. A., Paris; 1817-85.
Baltard, Victor, Fr. A., Paris; 1805-74.
Balze, Jean-Et.-Paul, Fr. P., Rome, pupil of Ingres; 1815-84.
—, *Jean-Ant.-Raym.*, Fr. P., Rome, brother and collaborator of the last; b. 1818.
Barbarelli, see Giorgione.
Barbieri, see Guercino.
Baroccio, Fsderigo, Rom. P.; 1528-1612.
Barrias, Félix-Jos., Fr. P., Paris, pnpil of L. Cogniet; 1822-1907.
—, *Louis-Ernest*, Fr. S., Paris, pnpil of Cavelier and Jouffroy; 1841-1905.
Bartholdi, Fréd.-Aug., Fr. S., Colmar; 1834-1905.
Bartholomé, Paul-Alb., Fr. S., Thiverval; b. 1848.
Bartolomeo (Fra), Baccio della Porta, Flor. P.; 1475-1517.
Barye, Ant.-Louis, Fr. S., pnpil of Bosio and Gros; 1796-1875.
Bashkirtseff, Marie, Russ. P.; 1860-84.
Bassano, Jacopo (da Ponte), Ven. P.; 1510-92.
—, *Francesco (da Ponte)*, Ven. P., son of the last; 1548-90.
Bastien-Lepage, J., Fr. P., Damvillers (Meuse); 1848-84.
Baudouin, Pierre-Ant., Fr. P., Paris, pupil of Boucher; 1723-69.
Baudry, Paul-Jacq.-Aimé, Fr. P., La Roche-snr-Yon, pupil of Sartoris and Drolling; 1828-86.
Beaunevsu André, Fr. S. & P., Valenciennes; 2nd half of 14th century.
Bellangé, Jos.-Louis-Hipp., Fr. P., pupil of Gros; 1800-66.
—, *Eug.*, Fr. P., Rouen, son of the last; 1835-95.
Bellini, Gentile, Ven. P.; 1427-1507.
—, *Giovanni*, Ven. P., brother of the last; 1428-1516.
Beltraffio or *Boltraffio, Giov.-Ant.*, Milanese P., pupil of L. da Vinci; 1467-1516.
Benouville, Franç.-Léon, Fr. P., Paris, pupil of Picot; 1821-59.
Bérain, Jean, A. and draughtsman, St. Mihiel (Meuse); 639-1711.
Berettini, see Cortona.

Berchem or *Berghem, Nic.*, Dutch P., Haarlem; 1620-83.
Bertin, François-Edouard, Fr. P., Paris; 1797-1871.
Besnard, Paul-Albert, Fr. P., Paris; b. 1849.
Biard, Pierre, A. & S., Paris; 1559-1609.
Bida, Alex., Fr. P., Toulouse, pupil of Delacroix; 1813-95.
Billotte, René, Fr. P., Tarbes; b. 1846.
Blondel, Merry-Jos., Fr. P., Paris, pupil of Regnault; 1781-1853.
Boccador (Il), see Cortona.
Boilly, Louis-Léop., Fr. P.; 1761-1845.
Bol, Ferd., Dutch P., Dordrecht, pupil of Rembrandt; 1616-80.
Bologna, Giov. da, also called *Jean (de Bologne)* and *Juan de Douai*, S., Douai, pupil of Michael Angelo; 1524-1608.
Bonheur, Rosa, Fr. P., Bordeaux; 1822-99.
Bonifazio or *Bonifacio*, three Ven. painters; ca. 1540-1580.
Bonington, Richard Parkes, Engl. P., resident at Paris; 1801-28.
Bonnassieux, Jean-Marie, Fr. S., pupil of Dumont; 1810-92.
Bonnat, Léon, Fr. P., Bayonne, pupil of Cogniet; b. 1833.
Bontemps, Pierre, Fr. S., Paris; 16th cent.
Bordone, Paris, Ven. P.; 1500-71.
Borgognone, Ambrogio da Fossano, Mil. P.; flourished in 1486-1523.
Bosio, Fr.-Jos., S., Monaco, pupil of Pajou; 1769-1845.
Botticelli, Aless. or *Sandro (Filipepi)*, Flor. P.; 1446-1510.
Bouchardon, E., Fr. S., Chaumont, pupil of the younger Coustou; 1698-1762.
Bouchet, Franç., Fr. P., pupil of Franç. Lemoine; 1703-70.
Bouguereau, Ad.-Wm., Fr. P., La Rochelle, pupil of Picot; 1825-1905.
Boule or *Boulle, André-Charles*, Fr. cabinet-maker, Paris; 1642-1732.
Boulogne, Bon, or *de Boullongne*, Fr. P., Paris; 1649-1717.
—, *Louis*, Fr. P., brother of the last; 1654-1733.
Boulongne, see Valentin.
Bourdais, Jules-Désiré, Fr. A., Brest; b. 1835.
Bourdichon, Jean, Fr. P., Tours; ca. 1457-ca. 1521.
Bourgeois, Charles-Arthur, Fr. S., Dijon, pupil of Duret and Guillaume; 1838-87.
Bourguignon (Le), see Courtois.
Brascassat, Jacques-Raymond, Fr. P., Bordeaux; 1804-67.
Breton, Jules, Fr. P., pupil of Drolling; 1827-1906.
—, *Emile*, Fr. P., brother and pupil of the last; 1831-1902.
Breughel, see Brueghel.
Brion, Gustave, Fr. P., Vosges; 1824-1877.
Briot, Franç., engraver, Damblain (Lorraine); ca. 1560-after 1600.
Brongniart, Alex.-Théod., Fr. A., Paris; 1739-1813.
Bronzino, Angelo di Cosimo, Flor. P.; c. 1502-72.
Brouwer, Adr., Flem. P., Oudenaarde; c. 1605-38.
Bruant, Libéral, Fr. A.; d. 1697.
Brueghel, Peeter, or *Brueghel the Elder ('Peasant Brueghel')*, Flem. P., Breda; c. 1525-69.
— *Jan*, surnamed *'Velvet Brueghel'*, Flem. P., Brussels, son of the last; 1568-1625.
Bullant, Jean, Fr. A.; c. 1515-1578.
Buonarroti, see Michael Angelo.

Cabanel, Alex., Fr. P., Montpellier, pupil of Picot; 1823-89.
Cabat, Louis, Fr. P., Paris; 1812-93.
Caffieri, J.-J., Fr. S., Paris; 1725-92.
Caïn, Aug., Fr. S., Paris, pupil of Rude; 1822-94.
Caliari, see Veronese.
Callet, Ant.-François, Fr. P., Paris; 1741-1823.
Callot, Jacques, etcher, Nancy; 1592-1635.
Canova, Ant., Ital. S.; 1757-1822.
Caravaggio, Michelangelo Amerighi da, Lomb., Rom., & Neap. P.; 1569-1609.
Carolus-Duran, Fr. P., Lille, pupil of Souchon; b. 1837.
Carpeaux, Jean-Bapt., Fr. S., Valenciennes, pupil of Rude and Duret; 1827-75.
Carracci, Lodovico, Bol. P.; 1555-1619.
—, *Agostino*, Bol. P., cousin of the last; 1558-1601.
—, *Annibale*, Bol. P., brother of Agostino, pupil of Lodovico; 1560-1609.
—, *Ant.*, Bol. P., son of Agostino, pupil of Annibale; 1583-1618.
Carrier-Belleuse, Alb.-Ern., Fr. S., pupil of Dav. d'Angers; 1824-87.
Carrière, Eugène, Fr. P., Gournay (Seine-et-Marne), pupil of Cabanel; 1849-1906.
Carrière, Jean, Fr. S. and potter, Lyons; 1856-94.
Carrucci, see Pontormo.
Cartellier, Pierre, Fr. S., Paris; 1757-1831.

Cavelier, Pierre-Jules, Fr. S., Paris, pupil of David d'Angers; 1814-94.
Cazin, Jean-Charles, Fr. P., Samer; 1841-1901.
Cellini, Benvenuto, Flor. S. and goldsmith; 1500-72.
Cesari, Gius., surnamed *Il Giuseppino* or *Cavaliere d'Arpino*, Rom. P.; c. 1560-1640.
Chalgrin, J.-Fr.-Thér., Fr. A., Paris, pupil of Servandoni; 1739-1811.
Chambiges, Pierre, two Fr. A. of the 16th cent.; the elder d. 1544.
Champaigne, Phil. de, P., Brussels, studied at Paris; 1602-74.
Chaplain, Jules-Clément, Fr. medallist, Mortagne; b. 1839.
Chaplin, Charles, Fr. P., Les Andelys; 1825-91.
Chapu, Henri, Fr. S., pupil of Pradier and Duret; 1833-91.
Chardin, J.-B. Siméon, Fr. P., Paris; 1699-1779.
Charlet, Nicolas, Fr. P., Paris; 1792-1845.
Chartran, Théob., Fr. P., Besançon; 1849-1907.
Chassériau, Théod., Fr. P., Samana (Span. America), pupil of Ingres; 1819-56.
Chatrousse, E., Fr. S., Paris, pupil of Rude; 1829-96.
Chaudet, Ant.-Denis, Fr. S., Paris; 1763-1810.
Chenavard, Paul, Fr. P., Lyons; 1808-95.
Chinard, Joseph, Fr. S., Lyons; 1756-1813.
Chintreuil, Ant., Fr. P.; 1816-73.
Cima, see Conegliano.
Clésinger, J.-B.-Aug., Fr. S., Besançon; 1814-83.
Clodion, Claude-Michel, Fr. P., Nancy; 1738-1814.
Clouet, Jean, Fr. P.; c. 1485-1541.
Clouet or *Cloet, Franç.*, surn. *Janet* or *Jehannet*, Fr. P., Tours, son of the last; c. 1510-72.
Cochin, Charles-Nicolas, the Younger, engraver on copper and etcher, Paris; 1715-90.
Cogniet, Léon, Fr. P., Paris, pupil of Guérin; 1794-1880.
Coignet, Jules-Louis-Philippe, Fr. P., Paris, pupil of Bertin; 1798-1860.
Colombe, Michel, Fr. S., Tours; 1431-1512.
Comte, Ch., Fr. P., Lyons; b. 1815.
Consgliano, Cima or *Giov. Batt. da*, Ven. P.; 1459-1517.
Constable, B. A. J., Engl. P.; 1776-1836.
Constant, Benjamin, Fr. P., Paris, pupil of Cabanel; 1845-1902.
Cormon, Fernand, Fr. P., Paris; b. 1845.
Cornu, Séb.-Melch., Fr. P., Lyons, pupil of Ingres; 1804-71.
Corot, J.-B.-Camille, Fr. P., Paris; 1796-1875.
Correggio, Ant. Allegri da, Lomb. P.; 1494-1534.
Cortona, Domenicho da (surn. *Il Boccador*), Ital. A.; d. 1549, in Paris.
—, *Pietro Berrettini da*, Flor. A. and P.; 1596-1669.
Cortot, Jean-Pierre, Fr. S., Paris; 1787-1843.
Costa, Lor., Ferr. P.; 1460-1535.
Cotte, Rob. de, Fr. A., Paris; 1656-1735.
Cottet, Ch., Fr. P., Le Puy (Gironde); b. 1863.
Couder, Louis-Ch.-Aug., Fr. P., Paris, pupil of David & Regnault; 1789-1873.
Courbet, Gustave, Fr. P., Ornans (Doubs); 1819-77.
Court, Jos.-Dés., Fr. P., Roueu, pupil of Gros; 1798-1865.
Courtois, Jacq., le Bourguignon, Fr. P.; 1621-76.
—, *Gust.-C.-E.*, Fr. P., Pusey; b. 1852.
Cousin, Jean, Fr. P., S., A., & engraver; ca. 1500-89.
Coustou, Nic., Fr. S., Lyons, pupil of Coyzevox; 1658-1733.
—, *Guill.*, Fr. S., Lyons, brother of the last and pupil of Coyzevox; 1677-1746.
—, *Guill.*, Fr. S., Paris, son of the last; 1716-77.
Couture, Thomas, Fr. P., Senlis, pupil of Gros & P. Delaroche; 1815-79.
Coypel, Noël, Fr. P., Paris; 1628-1707.
—, *Ant.*, Fr. P., eldest son of the last; 1661-1722.
—, *Ch.-Ant.*, Fr. P., son and pupil of the last; 1694-1752.
Coyzevox or *Coysevox, Ant.*, Fr. S., Lyons; 1640-1720.
Crauk, Gust., Fr. S., Valenciennes, pupil of Pradier; 1827-1906.
Credi, Lor. di, Flor. P.; 1459-1537.
Cuyp or *Cuijp, Aalbert*, Dutch P., Dordrecht; 1605-91.
Curzon, Paul-Alf. de, Fr. P., Poitiers, pupil of Drolling & Cabat; 1820-96.

Dagnan-Bouveret, Pascal-Adolphe-Jean, Fr. P., Paris; b. 1852.
Dalou, Jules, Fr. S., Paris; 1838-1902.
Dampt, Jean-Aug., Fr. S., Venarey (Côte-d'Or); b. 1858.
Daubigny, Ch.-Franç., Fr. P., Paris, pupil of P. Delaroche; 1817-78.
David, Gérard, Flem. P., Ouwater; 1450?-1524.
—, *Jacques-Louis*, Fr. P., Paris, pupil of Vien; 1748-1825.

David d'Angers, Pierre-Jean David, Fr. S., Angers; 1789-1856.
Davioud, Gabr.-Jean-Ant., Fr. A., Paris; 1824-81.
Debay, J.-B., Fr. S., Malines, pupil of Chaudey; 1779-1863.
Debrosse, or *de Brosse, Salomon*, Fr. A., Verneuil (Oise); d. 1627.
Debucourt, L.-Ph., Fr. P., Paris; 1755-1832.
Decamps, Alex.-Gabr., Fr. P., Paris; 1803-60.
Degas, Edgard, Fr. P., Paris; b. 1834.
Delacroix, Eug., Fr. P., Charenton, pupil of P. Guérin; 1798-1863.
Delaplanche, Eug., Fr. S., Paris, pupil of Duret; 1836-91.
Delaroche, Paul, Fr. P., Paris, pupil of Gros; 1797-1856.
Delaunay, Elie, Fr. P., Nantes, pupil of H. Flandrin; 1828-91.
Delorme, or *de l'Orme, Philibert*, Fr. A., Lyons; 1515-70.
Desbois, Jules, Fr. S., Parçay; b. 1851.
Deseine, L.-P., Fr. S., Paris; 1759-1822.
Desjardins, Martin (van den Bogaert), Fr. S.; 1640-94.
Desportes, François, Fr. P.; 1661-1743.
—, *Claude-Franç.*, Fr. P., son and pupil of the last; 1695-1774.
Detaille, Edouard, Fr. P., Paris, pupil of Meissonier; b. 1848.
Devéria, Eug., Fr. P., Paris, pupil of Girodet; 1805-65.
Diaz de la Peña, Narcisse, Fr. P., Bordeaux; 1807-76.
Diébolt, Georges, S., Dijon, pupil of Ramey and Dumont; 1816-61.
Domenichino, Domenico Zampieri, Bol. P., pupil of the Carracci; 1581-1641.
Donatello (Donato), Flor. S.; 1386-1466.
Doré, Gustave, Fr. P. & designer, Strassburg; 1832-83.
Dosso (Il), Giov. Lutero, also called *Dosso Dossi*, Ferr. P.; c. 1479-1542.
Dou or *Dow, Gerard*, Dutch P., Leyden; 1613-75.
Douai, Jean de, see Bologna.
Drevet, Pierre, two engravers, father and son, of Lyons; 1664-1738, 1697-1739.
Drolling, Martin, Fr. P., Alsace; 1752-1817.
—, *Michel-Martin*, Fr. P., son of the last and pupil of David; 1786-1851.
Drouais, Fr.-Hub., Fr. P., Paris; 1727-75.
Duban, Fél.-Louis-Jacq., Fr. A., Paris; 1797-1870.
Dubois, Paul, Fr. S., Nogent-sur-Seine; 1829-1905.
Dubufe, Louis-Edouard, Fr. P., Paris, pupil of P. Delaroche; 1820-83.
Dubufe, Ed.-M.-Guill., Fr. P., son of the last; b. 1853.
Duc, Jos.-Louis, Fr. A.; 1802-79.
Du Cerceau or *Ducerceau, Jacques Androuet*, Fr. A.; 1540-1580?
Ducq, Jan le, Dutch P., The Hague; 1636-95.
Duez, Ernest, Fr. P., Paris; 1843-96.
Dughet, Gasp., see Poussin.
Dujardin or *Du Jardin, Karel*, Dutch P., Amsterdam; 1622-78.
Dumont, Jacques-Edme, Fr. S., Paris, pupil of Pajou; 1801-84.
Dupaty, Louis, Fr. S., Bordeaux; 1771-1825.
Dupré, Jules, Fr. P., Nantes; 1812-89.
Dupuis, Daniel, S. and medallist, Blois; 1849-99.
Duquesnoy, François, Flem. S., Brussels; 1594-1646.
Duran, see Carolus-Duran.
Duret, Francisque, Fr. S., Paris, pupil of Bosio; 1804-65.
Duval-le-Camus, Jules-Alex., Fr. P., Paris, pupil of P. Delaroche and Drolling; 1817-77.
Dyck, Antonius van, Flem. P., Antwerp, pupil of Rubens; 1599-1641.

Etex, Ant., Fr. S., P., & A., Paris, pupil of Dupaty, Pradier, and Ingres; 1810-88.
Eyck, Jan van, leader of the early Flem. school, P.; after 1380-1440.

Fabriano, Gentile da, Umbr. P.; c. 1370-1428.
Falconet, Etienne-Maurice, Swiss S., Vevey; 1716-91.
Falguière, Jean-Alex.-Jos. Fr. S., & P., Tonlouse, pupil of Jouffroy; 1831-1900.
Fantin-Latour, Henri, Fr. P., Grenoble; 1836-1904.
Féron, Firmin-Eloi, Fr. P., Paris, pupil of Gros; 1802-76.
Ferrari, Gaudenzio, Lomb. P.; 1471?-1546.
Feyen-Perrin, Aug., Fr. P., pupil of L. Cogniet and Yvon; 1829-88.
Fictoor or *Victoor, Jan*, Dutch P., pupil of Rembrandt; ca. 1620-after 1672.
Fiesole, Fra Angelico da, see Angelico.
—, *Mino da*, Flor. S.; 1431-84.
Filipepi, see Botticelli.
Flameng, Franç., Fr. P., Paris, pupil of Cabanel, J. P. Laurens, etc.; b. 1859.
—, *Marie-Aug.*, Fr. P., Jouy-aux-Arches (near Metz), pupil of Dubufe, Puvis de Chavannes, etc.; 1843-93.

Flandrin, Hippolyte, Fr. P., Lyons, pupil of Ingres; 1809-64.
—, *Paul*, Fr. P., Lyons, brother of the last; 1811-1902.
Flinck, Govert, Dutch P., Cleve, pupil of Rembrandt; 1615-60.
Fontaine, Pierre-Franç.-Léon., Fr. A., Pontoise; 1762-1853.
Fouquet or *Foucquet, Jean*, Fr. P., Tours; c. 1415-c. 1480.
Foyatier, Denis, Fr. S.; 1793-1863.
Fragonard, Jean-Honoré, surnamed *Frago*, Fr. P., Grasse, pupil of Boucher; 1732-1806.
—, *Alex.-Évariste*, Fr. P., son of the last; 1783-1850.
Français, Franç.-Louis, Fr. P., Plombières, pupil of Corot and Gigonx; 1814-97.
Franceschi, J., Fr. S., Bar-sur-Aube, pupil of Rude; 1825-93.
Francheville or *Franqueville, Pierre*, Fr. S., Cambrai, pupil of Giov. da Bologna; 1548-1618?
Francia, Franc. (Raibolini), Bol. P. & S.; 1450-1517.
Franciabigio, Francesco Bigio, Flor. P.; 1482-1525.
Franck or *Francken, Fr., the Elder*, Flem. P.; 1542-1616.
—, *Fr., the Younger*, Flem. P., son and pupil of the last; 1581-1642.
Frémiet, Émm., Fr. S., Paris, pupil of Rude; b. 1824.
Fréminet, Martin, Fr. P., Paris; 1567-1619.
Froment, Nic., Fr. P., Avignon; 15th century.
Fromentin, Eug., Fr. P., La Rochelle, pupil of Cabat; 1820-76.
Fyt, Jan, Flem. P., Antwerp; 1611-61.

Gabriel, Jacques-Ange, Fr. A.; 1710-82.
Gaillard, Ferd., Fr. engraver, Paris; 1834-87.
Gallait, Louis, Belg. P., Tournai; 1810-87.
Gallé, Émile, artist in glass and cabinet-making, Nancy, 1846-1904.
Gardet, Georges, Fr. S., Paris; b. 1863.
Garnier, Ch., Fr. A., Paris; 1825-98.
Garofalo (Il), Benv. Tisio, Ferr. P.; 1481-1559.
Gatteaux, J.-E., Fr. S., Paris; 1788-1881.
Gellée (Cl.), see Lorrain.
Gérard, Franç., Baron, Fr. P., pupil of David; 1770-1837.
Géricault, Théodore, Fr. P., Rouen, pupil of Guérin; 1791-1824.
Gérôme, Léon, Fr. P. & S., Vesonl; 1824-1904.
Gervex, Henri, Fr. P., Paris; b. 1852.
Ghirlandaio, Dom. Bigordi, Flor. P.; 1449-94.
—, *Ben.*, Flor. P., brother and pupil of the last; 1458-97.
—, *Ridolfo*, Flor. P., son of Dom. G.; 1483-1561.
Gigoux, Jean-Franç., Fr. P., Besançon; 1809-94.
Giocondo, Fra Giovanni, Ital. A., Verona; 1435-1515.
Giordano, Luca, surnamed *Fapresto*, Neap. P.; c. 1632-1705.
Giorgione (Il), Giorgio Barbarelli, Ven. P.; 1477?-1510.
Girardon, Franç., Fr. S., Troyes; 1628-1715.
Giraud, Pierre-Franç.-Eug., Fr. P., Paris; 1806-81.
—, *Séb.-Ch.*, Fr. P., Paris; 1819-92.
—, *Victor*, Fr. P., Paris, pupil of Picot and Eug. G. (his father); 1840-71.
Girodet-Trioson (Anne-Louis Girodet de Roucy-Trioson), Fr. P., Montargis, pupil of David; 1764-1824.
Glaize, Aug.-Barth., Fr. P., Montpellier, pupil of Devéria; 1812-93.
—, *P.-P.-Léon*, Fr. P., Paris, son of the preceding, pupil of his father and of Gérôme; b. 1842.
Gleyre, Charles-Gabriel, Swiss P., Chevilly; 1807-76.
Gossaert, see Mabuse.
Goujon, Jean, Fr. S. & A., Paris; c. 1515-c. 1565.
Goyen, Jan van, Dutch P., Leyden; 1596-1656.
Gozzoli, Benozzo, Flor. P.; 1420-97.
Greuze, J.-B., Fr. P., Tournus; 1725-1805.
Gros, Ant.-Jean, Baron, Fr. P., Paris, pupil of David; 1771-1835.
Gudin, Théod., Fr. P., Paris, pupil of Girodet; 1802-80.
Guercino (Il), Giov. Franc. Barbieri, Bol. & Rom. P.; 1591-1666.
Guérin, Gilles, Fr. P., Paris; 1606-78.
—, *Pierre-Narc.*, Baron, Fr. P., Paris, pupil of J.-B. Regnanlt; 1774-1833.
Guido Reni, Bol. P.; 1575-1642.
Guillain, Simon, Fr. S. & engraver, Paris; 1581-1658.
Guillaume, Eug., Fr. S., Montbard, pupil of Pradier; 1822-1905.
Guillaumet, Gust., Fr. P., Paris, pupil of Picot and F. Barrias; 1840-87.
Gumery, Ch.-Alph., Fr. S., Paris; 1827-71.

Hals, Frans, Dutch P.; c. 1580-1666.
Hamon, J.-L., Fr. P., St. Loup, pupil of Delaroche & Gleyre; 1821-74.
Harpignies, Henri, Fr. P., Valenciennes, pupil of Achard; b. 1819.

Hébert, *Ernest*, Fr. P., Grenoble, pupil of P. Delaroche; b. 1817.
Heem, *Jan Davidz de*, Dutch P., Utrecht; 1606-1683 or 84.
Heim, *Franç.-Jos.*, Fr. P., Belfort, pupil of Hersent; 1787-1865.
Helst, *Barth. van der*, Dutch P., Haarlem; 1613-70.
Henner, *J.-J.*, Fr. P., Alsace, pupil of Drolling and Picot; 1829-1905.
Herrera, *Franc.*, *the Elder*, Span. P.; c. 1576-1656.
Hersent, *Louis*, Fr. P., Paris, pupil of J.-B. Regnault; 1777-1860.
Hesse, *Alex.-J.-B.*, Fr. P., Paris, pupil of Gros; 1806-79.
—, *Nic.-Aug.*, Fr. P., Paris, pupil of Gros; 1795-1869.
Hiolle, *Ern.-Eug.*, Fr. S., Valenciennes, pupil of Jouffroy; 1834-86.
Hittorff, *Jac.-Ign.*, A., Cologne, pupil of Fr.-Jos. Bellanger in Paris; 1793-1867.
Hobbema, *Meindert*, Dutch P., Amsterdam; 1638-1709.
Holbein, *Hans*, *the Younger*, Ger. P., Augsburg; 1497-1543.
Hondecoeter, *Melchior d'*, Dutch P., Utrecht; 1636-95.
Honthorst, *Gerard van*, Dutch P., Utrecht; 1590-1656.
Hooch or *Hoogh*, *Pieter de*, Dutch P., Utrecht; 1630-c. 1677.
Houdon, *Jean-Ant.*, Fr. S., Versailles; 1741-1828.
Huet, *Jean-Bapt.*, Fr. P., pupil of Leprince; 1745-1811.
—, *Paul*, Fr. P., Paris, pupil of Gnérin and Gros; 1804-69.

Ingres, *J.-A.-Dom.*, Fr. P., Montauban, pupil of David; 1780-1867.
Isabey, *Louis-Gab.-Eug.*, Fr. P., Paris, pupil of his father, J.-B. Isabey, the designer; 1804-86.

Jacquemart, *Mlle. Nélie*, Fr. P., Paris, pupil of Cogniet; b. 1845.
Janet, see Clouet.
Jobbé-Duval, *Armand-Marie-Fél.*, Fr. P., pupil of P. Delaroche; 1821-89.
Jordaens, *Jacob*, Flem. P., Antwerp; 1593-1678.
Jouffroy, *Franç.*, Fr. S., Dijon, pupil of the younger Ramey; 1806-82.
Jouvenet, *Jean*, Fr. P., Rouen; 1644-1717.
Jundt, *Gustave*, Fr. P., Strassburg; 1830-84.
Juste de Tours (*Jean Betti*), one of a family of Flor. S. settled in France in the 15-16th centuries.

Kauffmann, *Angelica*, Swiss P., Coire; 1741-1807.
Keller, two brothers of Zürich, bronze-founders at the court of Louis XIV.

Labrouste, *Pierre-Franç.-Henri*, Fr. A.; 1801-75.
Lafosse or *La Fosse*, *Ch. de*, Fr. P., Paris; 1636-1716.
Lancret, *Nicolas*, Fr. P., Paris; 1690-1743.
Largillière, *Nic.*, Fr. P., Paris; 1656-1746.
Larivière, *Phil.-Ch. de*, Fr. P., Paris, pupil of Guérin, Girodet, and Gros; 1798-1876.
Lassus, *J.-B.-Ant.*, Fr. A., Paris; 1807-57.
Latour, *Quentin de*, Fr. pastellist; 1704-88.
Laurens, *Jean-Paul*, Fr. P., Fourquevaux (Hte.-Gar.); b. 1838.
Le Brun or *Lebrun*, *Ch.*, Fr. P., Paris, pupil of S. Vouet; 1619-90.
—, *Élis.-Louise Vigée* (*Mme.*), Fr. P., Paris; 1755-1842.
Lefebvre, *Jules*, Fr. P.; b. 1836.
Lefuel, *Hector-Martin*, Fr. A., Versailles; 1810-81.
Legros l'Ancien, *Pierre*, Fr. S., Chartres; 1629-1714.
Lehmann, *Henri*, P., Kiel, pupil of Ingres; 1814-82.
Le Hongre, *Et.*, Fr. S., Paris; 1628-90.
Lehoux, *P.*, Fr. P., Paris; 1844-96.
Leleux, *Adolphe*, Fr. P., Paris; 1812-91.
—, *Armand*, Fr. P., Paris, pupil of the last and of Ingres; 1818-85.
Lemaire, *Phil.-Henri*, Fr. S., Valenciennes, pupil of Cartellier; 1798-1880.
Lemercier, *Jacques*, Fr. A., Pontoise; 1585-1654.
Lemoine, *Fr.*, Fr. P., Paris; 1688-1737.
Lemot, *François-Frédéric*, Fr. S., Lyons; 1773-1827.
Lemoyne, *J.-B.*, Fr. S., Paris; 1704-78.
Le Nain, *Louis*, *Antoine*, and *Mathieu*, Fr. P. of the 17th century.
Lenepveu, *Jules-Eug.*, Fr. P., Angers, pupil of Picot; 1819-98.
Le Nôtre or *Lenôtre*, *André*, A. and landscape-gardener, Paris; 1613-1700.
Lepautre, *Jean*, designer; 1617-82.
—, *Pierre*, Fr. S., Paris; 1660-1744.
Lepère, *J.-B.*, Fr. A., Paris; 1762-1844.
Leprince, *A.-Xavier*, Fr. P., Paris; 1799-1826.
Leroux, *Eug.*, Fr. P., Paris, pupil of Picot; b. 1803.
—, *Jacques*, Fr. A., Rouen; d. 1510.
—, *Rolland* or *Roullant*, Fr. A., Rouen, nephew of the last; d. 1527.

Lescot, Pierre, Fr. A., Paris; 1510-78.
Le Sueur or *Lesueur, Eustache*, Fr. P., pupil of Vouet; 1617-55.
Lethière, Guill.-Guillon, Fr. P., pupil of Doyen; 1760-1832.
Levau, Louis, Fr. A.; 1612-70.
Lévy, Em., Fr. P., Paris, pupil of A. de Pujol and Picot; 1826-90.
Lhermitte, Léon, Fr. P., Mont-St-Père (Aisne); b. 1844.
Limosin or *Limousin, Léonard*, enameller, Limoges; b. ca. 1505, d. between 1575 and 1577.
Lippi, Fra Filippo, Flor. P.; 1412-69.
Livensz or *Livens, Jan*, Dutch P., Leyden; 1607-74.
Loo, van, see Vanloo.
Lorrain, Claude Gellée, surn. *Le L.*, Fr. P., studied in Italy; 1600-82.
Luini, Bern., Lomb. P.; c. 1470-c. 1530.
Luminais, E.-V., Fr. P., Nantes; 1821-96.

Mabuse, Jan van, or *Gossaert*, Flem. P., Maubeuge; c. 1470-1541.
Maes or *Maas, Nic.*, Dutch P., Dordrecht; 1632-93.
Maiano, Ben. da, Flor. A. & S.; 1442-97.
Maillet, Jacques-Léon., Fr. S., Paris, pupil of Pradier; 1823-94.
Mainardi, Sebastiano, Flor. P.; d. 1513.
Maindron, Et.-Hipp., Fr. S., pupil of David d'Angers; 1801-84.
Manet, Edouard, Fr. P., Paris; 1833-83.
Mansart or *Mansard, Franç.*, Fr. A., Paris; 1598-1666.
—, *Jules-Hardouin*, Fr. A., Paris, nephew of the last; 1645-1708.
— *de Jouy, Jean-Hardouin*, Fr. A.; b. ca. 1706.
Mantegna, Andrea, P. of Padua and Mantua; 1431-1506.
Marcellin, Jean-Esprit, Fr. S., Gap, pupil of Rude; 1821-84.
Marilhat, Prosper, Fr. P., Auvergne, pupil of C. Roqueplan; 1811-47.
Marochetti, Ch., S., Turin, pupil of Bosio; 1805-67.
Marqueste, Laurent, Fr. S., Toulouse; b. 1850.
Marsy, Balth. & Gasp., two Fr. sculptors of Cambrai; 1624-74 & 1628-81.
Matout, Louis, Fr. P., Charleville; 1813-88.
Matsys or *Massys, Quinten* or *Quentin*, Flem. P., Louvain; 1466-1530.
Mauzaisse, J. B., Fr. P., Corbeil, pupil of Vincent; 1784-1844.
Meer, Jan van der, (Vermeer) of Haarlem, Dutch P.; 1628-91.
Meer, J. van der, (Vermeer) of Delft, Dutch P.; 1632-75.
Meissonier, Ernest, Fr. P., Lyons; 1815-91.
—, *Juste-Aurèle*, A., S., P., & designer; b. 1695 at Turin, d. 1750 at Paris.
Ménard, René, Fr. P., Paris; b. 1863.
Mercié, Antonin, Fr. S., Toulouse, pupil of Jouffroy & Falguière; b. 1845.
Merson, Luc-Olivier, Fr. P., Paris; d. 1846.
Messina, Antonello da, Ven. and Sicilian P.; d. c. 1493.
Metsu, Gabriel, Dutch P., Leyden; c. 1630-67.
Meulen, Ant.-Fr. van der, Flem. P., Brussels; 1634-90.
Meunier, Constantin, Belg. S. & P., Brussels; 1831-1905.
Meynier, Ch., Fr. P., Paris, pupil of Vincent; 1768-1832.
Michael Angelo Buonarroti, Flor. & Rom. A., S., & P.; 1475-1564.
Mieris, Frans van, the Elder, Dutch P.; 1635-81.
—, *Willem van*, Dutch P., Leyden, son of the last; 1662-1747.
Mignard, Pierre, Fr. P., Troyes; 1612-95.
Millet, Jean-Franç., Fr. P., Gruchy (near Gréville), pupil of P. Delaroche; 1814-75.
—, *Aimé*, Fr. S., Paris, pupil of David d'Angers; 1819-1891.
Mino da Fiesole, see Fiesole.
Monet, Claude, Fr. P., Paris, b. 1840.
Montereau, Pierre de, Fr. A.; d. 1266.
Mor, Moor, or *Moro, Antonis (Sir A. More)*, Dutch P., Utrecht; c. 1512-c. 1576.
Moreau, Gustave, Fr. P., Paris, pupil of Picot; 1826-98.
—, *Louis-Gabr.*, P., Paris; 1740-1806.
—, *Mathurin*, Fr. S., Dijon, pupil of Ramey and Dumont; b. 1822.
Moreau-Vauthier, Aug., Fr. S., Paris; 1831-93.
Morel, Jacques, Fr. A., Montpellier; d. at Angers 1459.
Mottez, Victor-Louis, Fr. P., Lille, pupil of Picot; 1809-92.
Müller, Ch.-Louis, Fr. P., Paris, pupil of Cogniet and Gros; 1815-92.
Murillo, Bartolomé Esteban, Span. P.; 1617-82.

Nanteuil (Ch.-Franç.-Leboeuf), Fr. S., Paris, pupil of Cartellier; 1792-1865.
—, *Robert*, engraver, Rheims; 1630-1698.

Natoire, Ch.-Jos., Fr. P., Nimes, pupil of Lemoine; 1700-77.
Nattier, Jean-Marc, Fr. P., Paris; 1685-1766.
Neer, Aert van der, Dutch P., Amsterdam; 1603-77.
Neuville, Alphonse de, Fr. P., St. Omer, pupil of Picot; 1835-85.

Oeben, cabinet-maker; d. 1765.
Oppenord, Gilles-Marie, Fr. A. and designer, Paris; 1672-1742.
Opstal, Gerard van, S., Antwerp (or Brussels ?); 1595 (or 1604 ?)-1668.
Ostade, Adriaen van, Dutch P., Haarlem; 1610-85.
—, *Izack van*, Dutch P., brother and pupil of the last; 1621-49.
Ottin, Aug.-Louis-Marie, Fr. S., Paris, pupil of David d'Angers; 1811-90.
Oudry, J. B., Fr. P., Paris; 1686-1755.

Pagnest, *A.-L.-Claude*, Fr. P.; 1790-1819.
Pajou, Augustin, Fr. S., Paris, pupil of Lemoyne; 1730-1809.
Palissy, Bern., potter; c. 1510-1589 or 90.
Palma Vecchio, Jacopo, Ven. P.; 1480-1528.
Papety, Dom.-Louis-Féréol, Fr. P., Marseilles; 1815-49.
Pater, J.-B., Fr. P., Valenciennes; 1695-1736.
Pénicaud, Léonard, surnamed *Nardon*, enameller, Limoges; c. 1470-after 1539.
Percier, Ch., Fr. A., Paris; 1764-1838.
Perraud, Jean-Jos., Fr. S., pupil of Ramey & Dumont; 1819-76.
Perrault, Claude, Fr. A., Paris; 1613-88.
Perréal, Jean, surnamed Jehan de Paris, A. & P.; c. 1455-c. 1528.
Perugino (Pietro Vanucci), Umbr. & Flor. P.; 1446-1524.
Philippoteaux, Henri-Emmanuel-Félix, Fr. P., Paris; 1815-84.
Picot, Franç.-Ed., Fr. P., Paris, pupil of Vincent; 1786-1868.
Pigalle, J.-B., Fr. S., Paris; 1714-85.
Pilon, Germain, Fr. S.; 1515?-90?
Pils, Isid.-Adr.-Aug., Fr. P., Paris, pupil of Picot; 1815-75.
Pinagrier, Robert, Fr. P., Touraine; before 1500-before 1550.
Pinturicchio (Bernardino di Betto di Biagio), Umbr. P.; 1454-1513.
Piombo, Sebast. del (Sebast. Luciani), Ven. & Rom. P.; 1485-1547.
Pippi, see Romano.
Pissarro, Camille, Danish P., St. Thomas (Danish West Indies); 1830-1903.
Poilpot, Théoph., Fr. P., Paris; b. 1848.
Pointelin, Auguste-Emmanuel, Fr. P., Arbois; b. 1839.
Pontormo, Jacopo Carrucci da, Flor. P.; 1494-1557.
Potter, Paul, Dutch P., Enkhuizen; 1625-54.
Poussin, Gaspard, properly *G. Dughet*, Fr. P., Rome, nephew and pupil of the following; 1613-75.
Poussin, Nicolas, Fr. P., Les Andelys, Normandy; 1594-1665.
Pradier, James, Fr. S., pupil of Lemot; 1792-1852.
Préault, Ant.-Augustin, Fr. S., Paris; 1809-79.
Prieur, Barth., Fr. S.; d. 1611.
Primaticcio, Franc., Bol. P. settled in France; 1504-70.
Protais, Paul-Alex., Fr. P., Paris; 1825-90.
Prud'hon, Pierre-Paul, Fr. P., Cluny; 1758-1823.
Puget, Pierre, Fr. S., Marseilles; 1622-94.
Pujol, see Abel de Pujol.
Puvis de Chavannes, Pierre, Fr. P., Lyons, pupil of H. Scheffer and Couture; 1824-98.

Raffaelli, Jean-Franç., Fr. P., Paris; b. 1845.
Raffet, Denis, Fr. P., Paris, pupil of Charlet and Gros; 1804-60.
Raibolini, see Francia.
Ramey, Claude, Fr. S., Dijon; 1754-1838.
Raphael (Raffaello Santi or *Sanzio da Urbino)*, Umbr., Flor., & Rom. P. & A.; 1483-1520.
Raymond, Pierre, enameller; 16th century.
Regnault, J.-B., Fr. P., Paris; 1754-1829.
—, *Henri*, Fr. P., Paris, pupil of Cabanel; 1843-71.
Rembrandt, Harmensz van Ryn, Dutch P., Leyden; 1606-69.
Reni, see Guido.
Renoir, Firmin-Auguste, Fr. P., Limoges; b. 1841.
Ribera, Jusepe, surnamed *Lo Spagnoletto*, Span.-Neap. P.; 1588-1656.
Ribot, Théodule, Fr. P., Breteuil, pupil of Glaize; 1823-91.
Ricard, Louis, Fr. P., Marseilles, pupil of L. Cogniet; 1824-73.
Ricciarelli, see Volterra.
Richier, Ligier, Fr. S., St. Mihiel, pupil of Michael Angelo; 16th cent.
Riesener, Jean-Henri, cabinet-maker, Gladbach; 1734-1806.
Rigaud y Ros, Hyacinthe, Fr. P., Perpignan; 1659-1743.

Robbia, Luca, Andr., & Giov. della, three Flor. sculptors of the 15-16th centuries.
—, *Girolamo della*, Flor. S. & A.; d. 1566.
Robert, Hubert, Fr. P.; 1733-1808.
—, *Louis-Léop.*, P., La Chaux-de-Fonds, pupil of Gérard and David; 1794-1835.
Robert-Fleury, Jos.-Nic., Fr. P., Paris, pupil of Girodet, Gros, and H. Vernet; 1797-1890.
—, *Tony*, Fr. P., Paris, son of the last and pupil of P. Delaroche; b. 1837.
Robusti, see Tintoretto.
Rochegrosse, Georges, Fr. P., Versailles; b. 1859.
Rodin, Auguste, Fr. S., Paris; b. 1840.
Roll, Alfred-Philippe, Fr. P., Paris; b. 1847.
Romano, Giulio (Pippi), Rom. & Mantuan P., pupil of Raphael; 1492-1546.
Rosa. Salvator, Neap. & Rom. P.; 1615-73.
Rosso (Il), Giovanbattista Rosso de' Rossi, Flor. P. settled in France; 1496-1541.
Roty, Oscar, Fr. medallist, Paris; b. 1846.
Rousseau, Théodore, Fr. P., Paris; 1812-67.
Rubens, Peter Paul, Flem. P., Siegen (Westphalia); 1577-1640.
Rude, Franç., Fr. S., Dijon, pupil of Cartellier; 1784-1855.
Ruysdael or *Ruisdael, Izack van*, Dutch P.; d. 1677.
—, *Jacob van*, Dutch P., Haarlem, son of the last; 1628(29)-82.
—, *Salomon van*, Dutch P., Haarlem (?), brother of Izack; c. 1600-70.

Saint-Jean, Simon, Fr. P., Lyons; 1808-60.
Saint-Marceaux, René de, Fr. S., Rheims; b. 1845.
Salvi, see Sassoferrato.
Santerre, J.-B., Fr. P., pupil of Bon Boulogne; 1658-1717.
Santi, Sanzio, see Raphael.
Sarazin, Jacques, Fr. P. & S., Noyon; 1588 (90?)-1660.
Sarto, Andrea del, Flor. P.; 1487-1531.
Sassoferrato (Giov.-Batt. Salvi), Rom. P.; 1605-85.
Scheffer, Ary, P., Dordrecht, pupil of Guérin at Paris; 1795-1858.
—, *Henri*, P., The Hague, brother of the last; 1798-1862.
Schnetz, Jean-Victor, Fr. P., Versailles, pupil of David, Regnault, Gérard, and Gros; 1787-1870.
Serlio, Seb., Bol. P. & A., in France after 1540; 1475-1554.
Servandoni, Jean-Nicolas, Fr. A., Lyons; 1695-1766.
Seurre, Ch.-Marie-Em., Fr. S., Paris, pupil of Cartellier; 1798-1858.
Sigalon, Xavier, Fr. P., Uzès, pupil of P. Guérin; 1790-1837.
Signol, Em., Fr. P., pupil of Blondel and Gros; 1804-92.
Signorelli, Luca, Tuscan & Umbr. P.; c. 1450-1523.
Simart, Pierre-Ch., Fr. S., Troyes, pupil of Dupaty and Pradier; 1806-1857.
Simon, Lucien, Fr. P., Paris; b. 1861.
Sisley, Alfred, Fr. P., Paris; 1840-99.
Sluter, Nicolaes (Claux), S. of 14th cent.; d. after 1403.
Snyders, Frans, Flem. P., Antwerp; 1579-1657.
Sohier, Hector, A., Caen, 16th century.
Sotario, Andrea, Lomb. P.; c. 1470-c. 1515.
Soufflot, Jacques-Germain, Fr. A.; 1714-81.
Spada, Lionello, Bol. P.; 1556-1622.
Spagna, Giov. di Pietro, surn. *Lo Spagna*, Span.-Umbr. P.; d. c. 1530.
Spagnoletto, see Ribera.
Steen, Jan, Dutch P., Leyden, c. 1626-79.
Steuben, Ch., P., Mannheim; 1791-1856.
Stevens, Alfred, Belg. P. at Paris; 1828-1906.
—, *Joseph*, Belg. P., brother of the last; 1819-92.
Subleyras, Pierre, Fr. P., Uzès; 1699-1749.

Tassaert, Octave, Fr. P., Paris; 1800-1874.
Teniers, David, the Elder, Flem. P., Antwerp; 1582-1649.
—, *David, the Younger*, Flem. P., Antwerp, son and pupil of the last; 1610-90.
Ter Borch or *Terburg, Ger.*, Dutch P., Zwolle; 1617-81.
Timbal, Louis-Ch., Fr. P., Paris, pupil of Drolling and Signol; 1821-80.
Tintoretto, Jacopo Robusti, Ven. P., pupil of Titian; 1519-94.
Titian (Tiziano Vecelli da Cadore), Ven. P.; 1477-1576.
Tocqué, Louis, Fr. P.; 1696-1772.
Triqueti, Henri, Baron de, Fr. S.; 1802-74.
Troy, J.-F. de, Fr. P., Paris; 1679-1752.
Troyon, Constant, Fr. P., Sèvres; 1810-65.
Tuby or *Tubi, J.-B.*, Rom. & Fr. S.; 1630-1700.

Valentin, surn. *Jean de Boulongne*, Fr. P., Coulommiers; 1591-1634.
Vanloo or *Van Loo*, *Jacob*, Dutch P.; 1614-70.
Vanloo, *Jean-Baptiste*, Fr. P., Aix; 1684-1745.
—, *Ch.-André (Carle)*, Fr. P., Nice, brother and pupil of the last; 1705-65.
—, *Louis-Michel*, Fr. P., Toulon, son and pupil of Jean-Baptiste; 1707-71.
Vanucci, see Perugino.
Vasari, *Giorgio*, Flor. P., A., and art-historian; 1512-74.
Vecelli, see Titian.
Vela, *Vinc.*, Swiss S.; 1822-91.
Velazquez, *Don Diego Rodriguez de Sylva y V.*, Span. P.; 1599-1660.
Velde, *Adr. van de*, Dutch P., Amsterdam; 1635-72.
—, *Willem van de*, *the Younger*, P., brother of the last; 1633-1707.
Vermeer, see Meer.
Vernet, *Claude-Jos.*, Fr. P., Avignon; 1714-89.
—, *Ant.-Ch.-Hor. (Carle)*, Fr. P., son of the last; 1758-1836.
—, *Em.-Jean-Horace*, Fr. P., son of Carle; 1789-1863.
Veronese, *Paolo (P. Caliari)*, Ven. P.; 1528-88.
Victoor or *Victors*, see Fictoor.
Vien, *Jos.-Marie*, Fr. P., Montpellier; 1716-1809.
Vinchon, *Aug.-J.-B.*, Fr. P., Paris; 1789-1855.
Vinci, *Leonardo da*, Flor. & Mil. P., S., & A.; 1452-1519.
Viollet-le-Duc, *Eug.-Emm.*, Fr. A., Paris; 1814-79.
Visconti, *Louis*, A., pupil of Percier; 1791-1854.
Vollon, *Ant.*, Fr. P., Lyons; 1833-1900.
Volterra, *Daniele Ricciarelli da*, Rom. P. & S.; 1509-66.
Vouet, *Sim.*, Fr. P., Paris; 1590-1649.
Vries, *Adr. de*, S., The Hague, pupil of Giov. da Bologna; 1560-after 1603.

Warin, *Jean*, Fr. medallist, Liège; 1604-72.
Watteau, *Ant.*, Fr. P., Valenciennes; 1684-1721.
Weenix, *J.-B.*, Dutch P., Amsterdam; 1621-60.
Weyden, *Rogier van der*, Flem. P., Tournai, pupil of J. Van Eyck; c. 1400-64.
Wouverman, *Phil.*, Dutch P., Haarlem; 1619-68.
—, *Pieter*, Dutch P., brother and pupil of the last; 1623-82.
Wynants, *Jan*, Dutch P., Haarlem; c. 1625-82.

Yvon, *Ad.*, Fr. P., Eschweiler, pupil of P. Delaroche; 1817-93.

Zampieri, see Domenichino.
Ziegler, *Claude-Louis*, Fr. P., Langres, pupil of Ingres; 1804-56.
Ziem, *Félix*, Fr. P., Beaune; b. 1821.
Zurbaran, *Francisco*, Span. P.; 1598-1662.

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The words *Hotel*, *Restaurant*, etc., are omitted for the sake of brevity.

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AND

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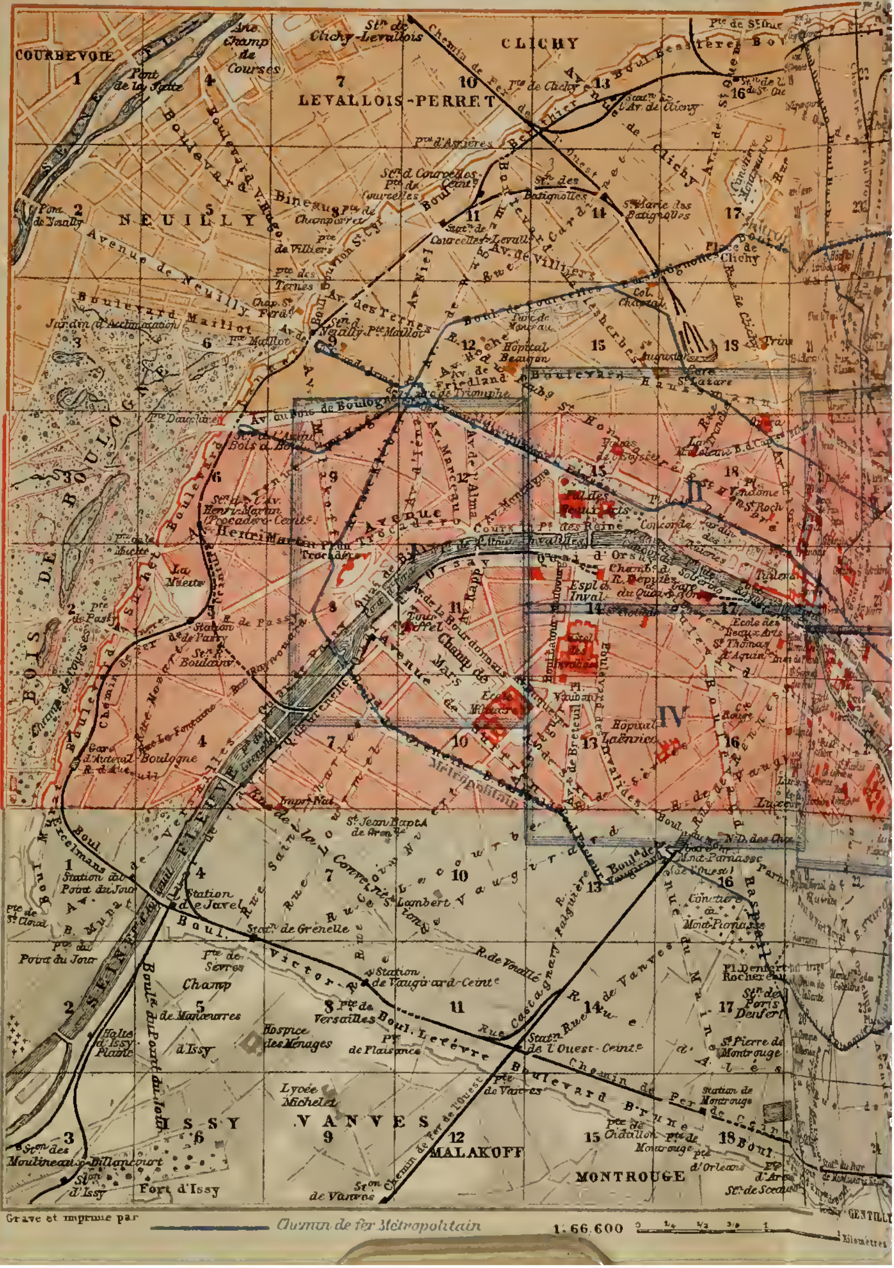
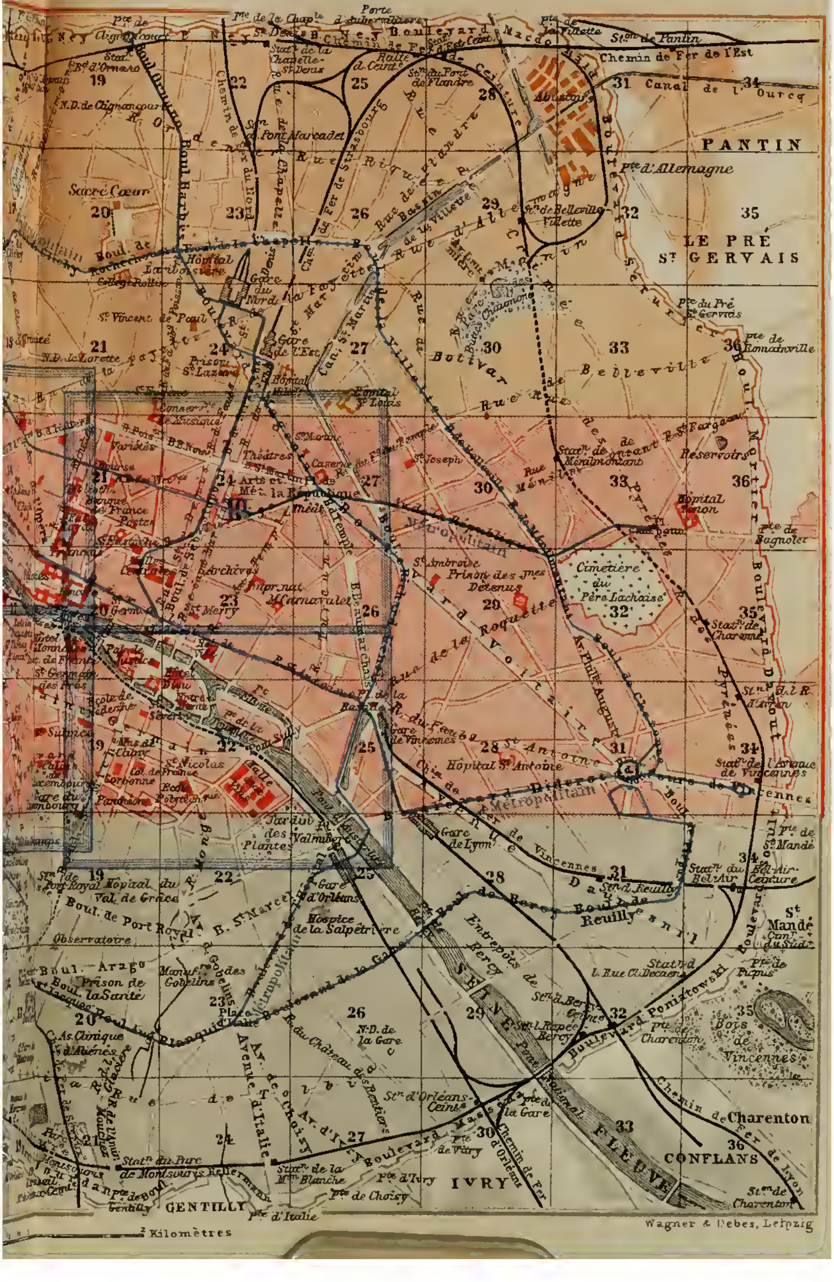
PLAN D'ENSEM DE PARIS



ENSEMBLE DE PARIS



COURBEVOIE
SEINE
Ile de la Grande Jatte
NEUILLY
SABLONVILLE
LEVALLOIS PERRET
CLICHY
Cimetière des Batignolles
Gare aux Marchandises
CIMETIÈRE MONTMARTRE OU DU NORD
Gare du Nord
Boulevard Ney
Porte d'Aubervilliers
Gare aux Charbons du Chemin de Fer du Nord
BASSIN DE LA VILLETTE
PANTIN
LE PRÉ ST GERVAIS
LES LILAS
Hôpital St Louis
Avenue du Bois de Boulogne

Champ de Mars
Tour Eiffel
HOTEL DES INVALIDES
PALAIS DU LUXEMBOURG
JARDIN DU LUXEMBOURG
PALAIS DE JUSTICE
CIMETIERE DU PERE LACHAISE
OU DE L'EST
SEINE
1:10000

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ISSY
VANVES
MALAKOFF
MONTROUGE
GENTILLY
GENTILLY
IVRY
CHARENTON le Pont
CONFLANS
LES CARRIÈRES
BOIS DE VINCENNES
LAC DAUMESNIL
S.T MANDÉ
Hospice de la Salpêtrière
Gare aux Marchandises
Fort d'Issy
Lycée Michelet
Hameau Boileau
Boulevard Brune
Boulevard Arago
Boulevard St Jacques
Réservoir de la Vanne
Ecole Coloniale
St Cloud
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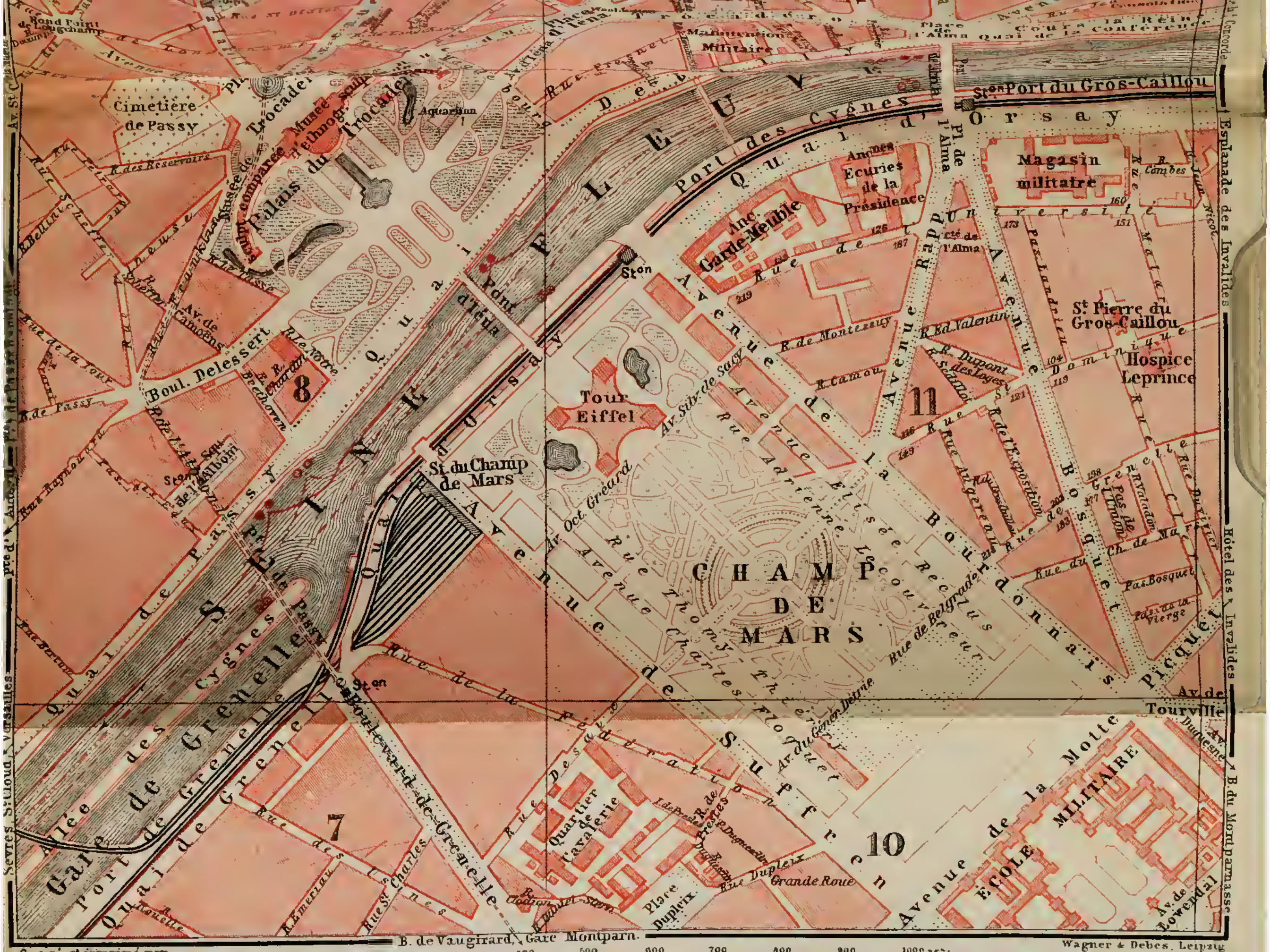

Cimetière de Passy
Palais du Trocadéro
Musée de Sculpt. comparée
Musée d'ethnogr.
Aquarium
SEINE
FLEUVE
Quai de Passy
Quai d'Orsay
Quai de Grenelle
Port de Grenelle
Allée des Cygnes
Port des Cygnes
Gare de Grenelle
Pont d'Iéna
Pont de Passy
St. du Champ de Mars
St.on Port du Gros-Caillou
Boul. Delessert
Av. de Camoëns
R. Beethoven
R. Le Nôtre
Rue Raynouard
R. de Passy
Rue de la Tour
R. des Réservoirs
R. Franklin
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Av. d'Iéna
Manutention Militaire
Pl. de l'Alma
Place de l'Alma
Cours la Reine
Quai de la Conférence
Anc. Garde-Meuble
Anc. Écuries de la Présidence
Magasin militaire
St. Pierre du Gros-Caillou
Hospice Leprince
Tour Eiffel
CHAMP DE MARS
Avenue de la Bourdonnais
Avenue Rapp
Avenue Bosquet
Avenue de Suffren
Avenue de la Motte Picquet
Av. de Tourville
Av. Duquesne
Av. de Lowendal
ÉCOLE MILITAIRE
Av. Oct. Gréard
Av. Silv. de Sacy
Avenue Adrienne Lecouvreur
Rue Élisée Reclus
Avenue Charles Floquet
Rue Thomy Thierry
Rue de Belgrade
Av. du Génér. Detrie
R. de Monttessuy
R. Camou
R. Ed. Valentin
R. Dupont des Loges
R. de l'Exposition
Rue Augereau
Rue de Grenelle
Rue St. Dominique
Rue de l'Université
Rue Cler
Rue Malar
R. Combes
Pas. Landrieu
Pas. de l'Union
R. Valadon
Pas. Bosquet
Pas. de la Vierge
Boulevard de Grenelle
Rue de la Fédération
Rue Desaix
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Rue Dupleix
Grande Roue
Rue St. Charles
R. Emeriau
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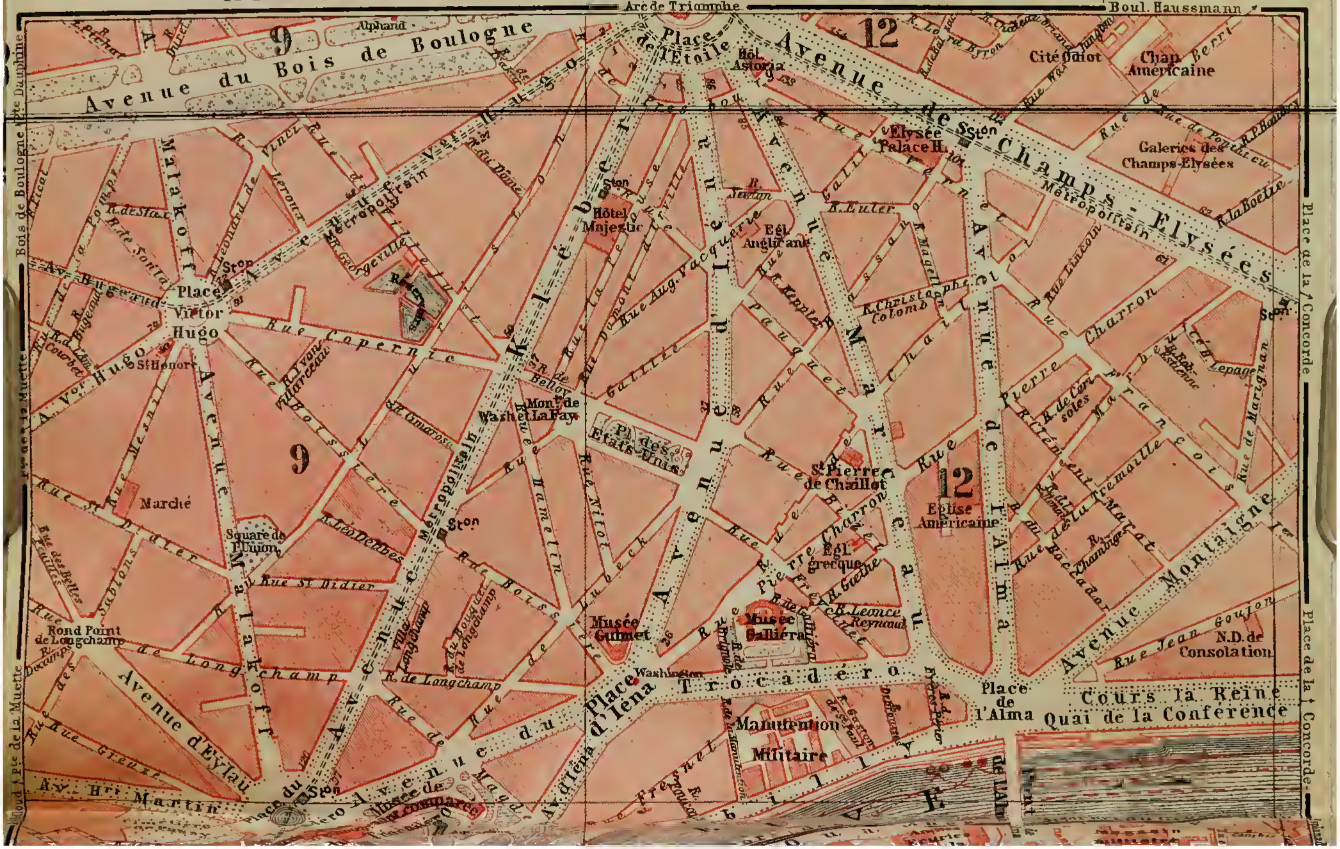
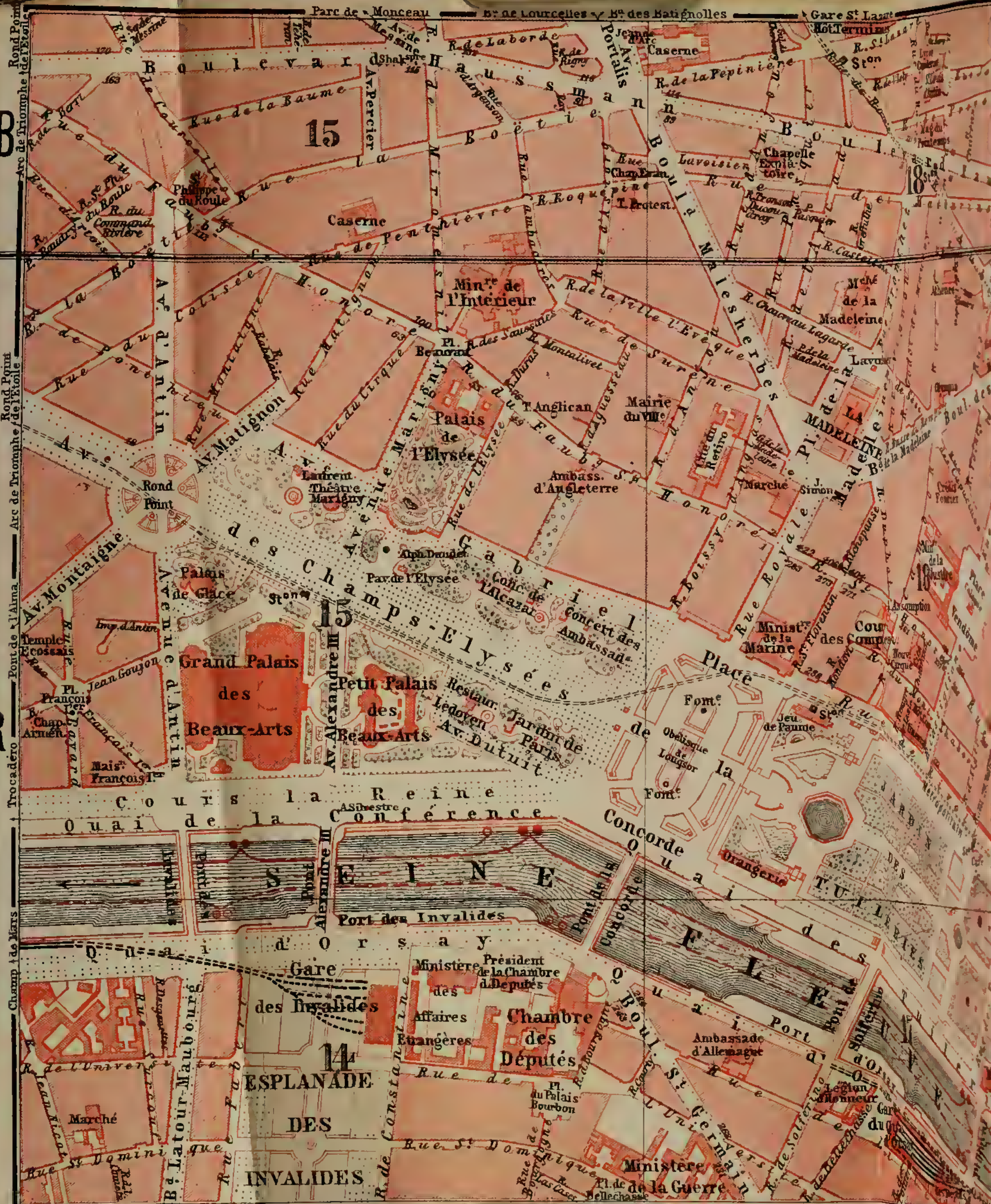
Pte d'Auteuil
Av. St. Cloud
Esplanade des Invalides
Hôtel des Invalides
B. du Montparnasse
B. de Vaugirard, Gare Montparn.
Pl. de la Concorde
Wagner & Debes, Leipzig

I. CHAMP DE MARS. TROCADÉRO. CHAMPS ÉLYSÉES.





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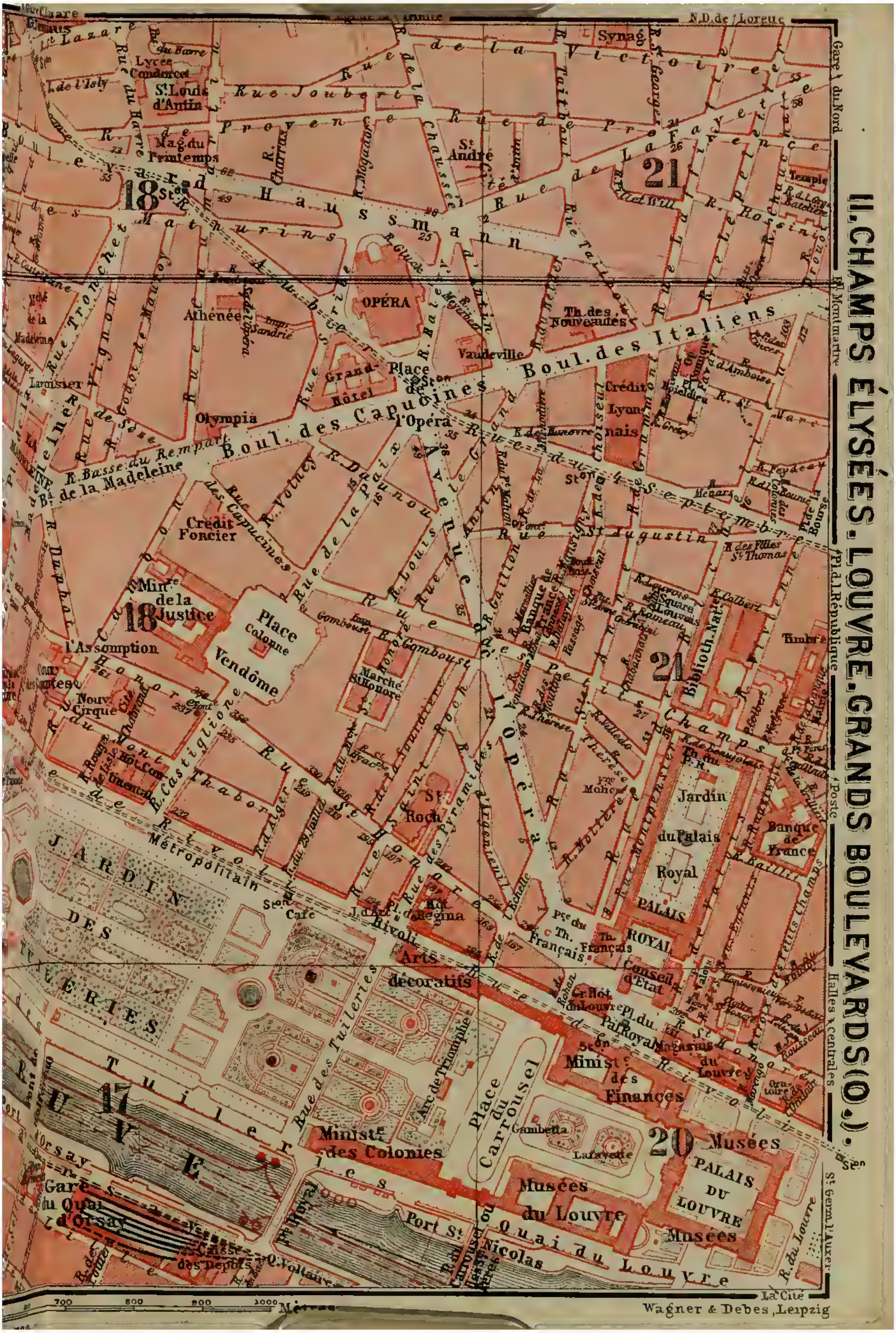
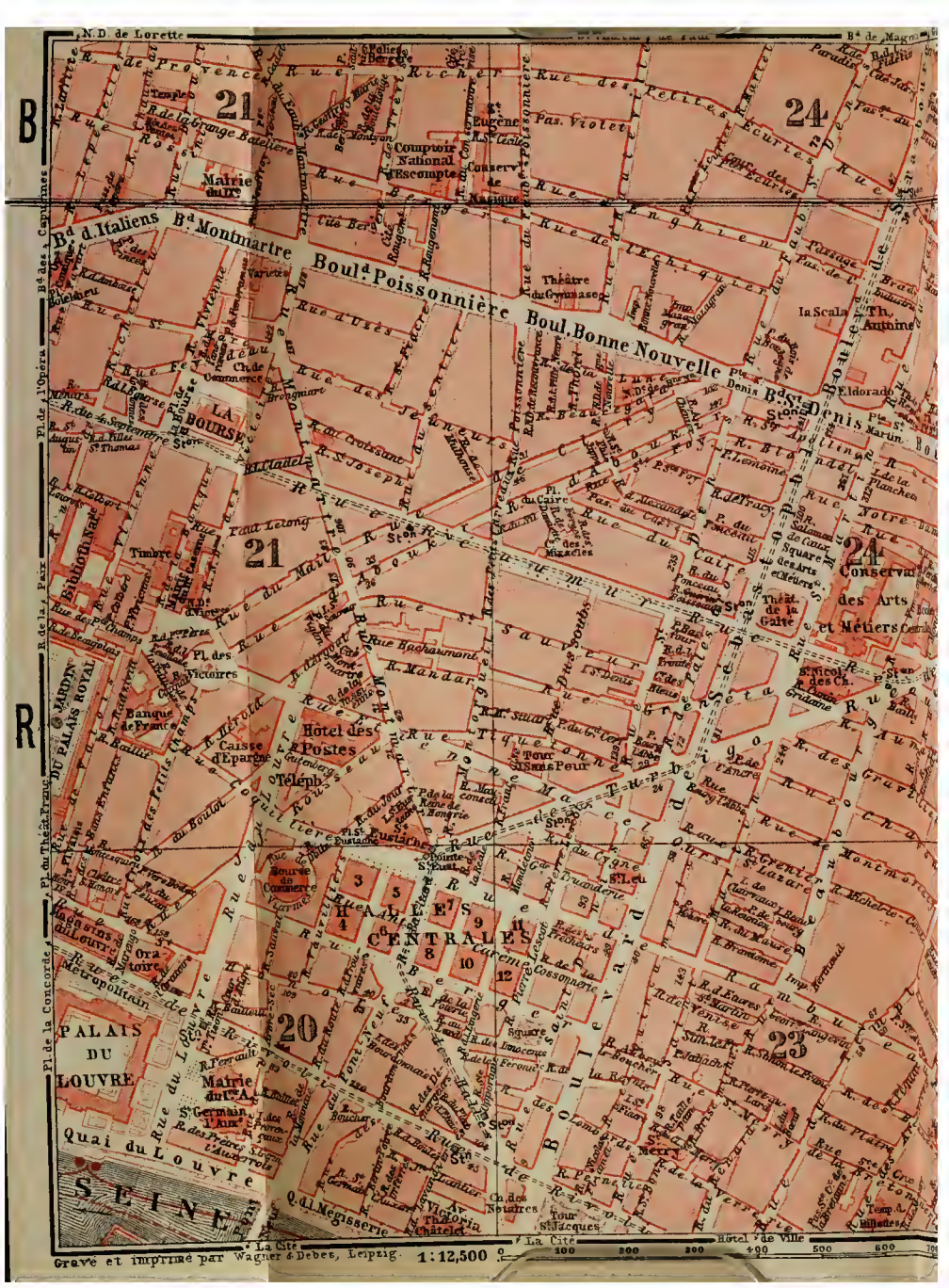

II. CHAMPS ÉLYSÉES, LOUVRE, GRANDS BOULEVARDS (O.).
Wagner & Debes, Leipzig
Boul. des Italiens
Boul. des Capucines
Bd. de la Madeleine
Boulevard Haussmann
Rue de Provence
Rue Joubert
Rue de la Victoire
Rue La Fayette
OPÉRA
Place de l'Opéra
Grand Hôtel
Vaudeville
Athénée
Olympia
Crédit Lyonnais
Crédit Foncier
Minre de la Justice
Place Vendôme
Colonne
Rue de Rivoli
Rue St Honoré
Rue de Castiglione
Avenue de l'Opéra
Rue des Pyramides
Rue de la Paix
Rue St Augustin
Rue du 4 Septembre
Rue des Petits Champs
Bibliothèque Nale
Jardin du Palais Royal
PALAIS ROYAL
Conseil d'État
Th. Français
Banque de France
Magasins du Louvre
Ministre des Finances
Arts décoratifs
JARDIN DES TUILERIES
Arc de Triomphe
Place du Carrousel
Gambetta
Lafayette
Ministre des Colonies
PALAIS DU LOUVRE
Musées
Musées du Louvre
Quai du Louvre
Quai des Tuileries
Port St Nicolas
Gare du Quai d'Orsay
Caisse des Dépôts
Q. Voltaire
Métropolitain
St Roch
l'Assomption
Nouv. Cirque
Hôt. Continental
Mag. du Printemps
Lycée Condorcet
St Louis d'Antin
St André
Th. des Nouveautés
Synag.
Temple
Timbre
St Germ. l'Auxer.
Halles centrales
Gare du Nord
Bd Montmartre
Pl. d. l. République
Poste
La Cité
18
21
17
20
700
800
900
1000
Mètres



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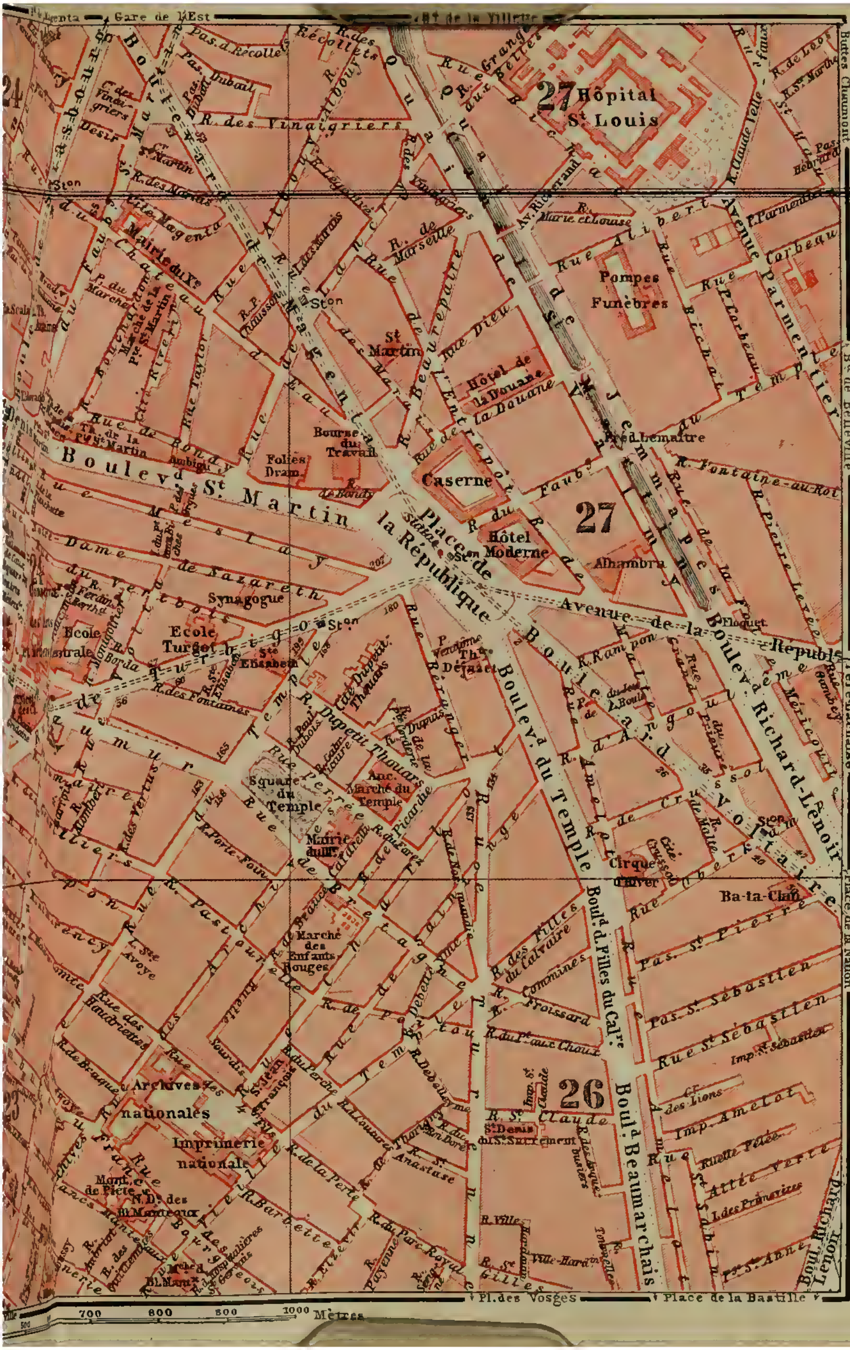

III. GRANDS BOULEVARDS (EST). LES HALLES.

Pont des Invalides
Place de la Concorde
Esplanade des Invalides
Ministère de la Guerre
Service Géographique de l'Armée
Ministère du Travail
HÔTEL DES INVALIDES
Église St Louis des Invalides
Tombeau de Napoléon Ier
Cirque
Av. de la Motte Picquet
Boulev. Latour Maubourg
Sq. Latour Maubourg
Boulevard des Invalides
Ancien Couvent du Sacré Cœur
Direction du Génie
Caserne
Sous Secrétariat des Postes
Ministères de l'Agriculture, du Comm. et de l'Industr.
Ambassade de Russie
S. Centr. d'Agric.
Avenue de Tourville
Place Vauban
Ambassade d'Autriche-Hongrie
Missions Etrangères
Sœurs de St Vincent de Paul
Magasins du Bon Marché
Hôpital Laënnec
Les Lazaristes
Pensionnat St Nicolas
Avenue Duquesne
Avenue de Ségur
Avenue de Breteuil
Place St François Xavier
Bénédictines
Caserne
Ecole
Anc. Institut des Frères
Anc. Couvent des Oiseaux
Place Breteuil
Avenue de Saxe
Boulevard Vaugirard
Hôpital des Enfants Malades
Square du Croisix
Boul. Garibaldi
Boulev. Pasteur
Lycée Buffon
Ecoles
Av. du Maine
Av. du Mont-Parnasse
Gare Mont-Parnasse (Ouest)
Cimetière Mont-Parnasse
Champ de Mars
Ecole milit.
R
G
13
14
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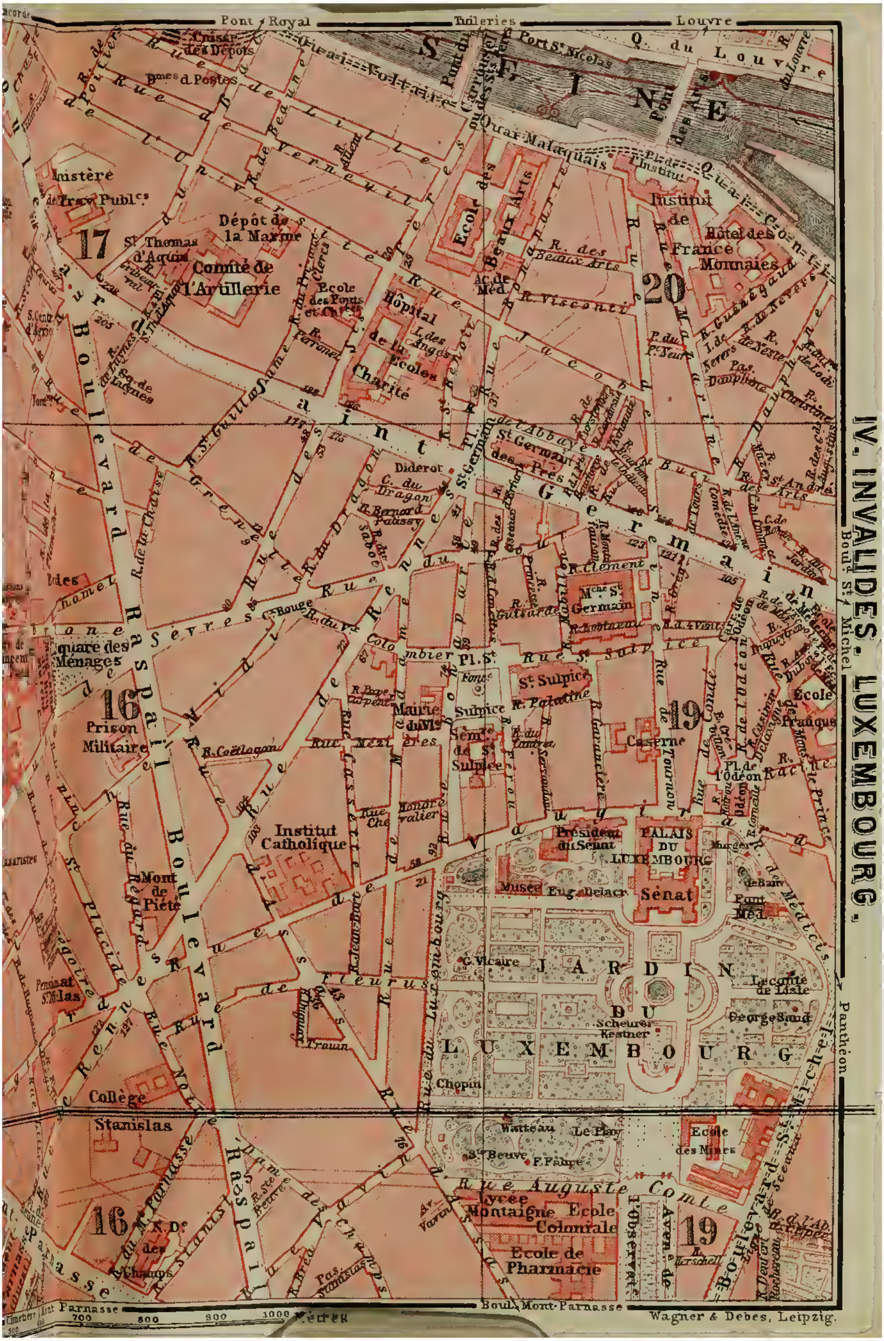
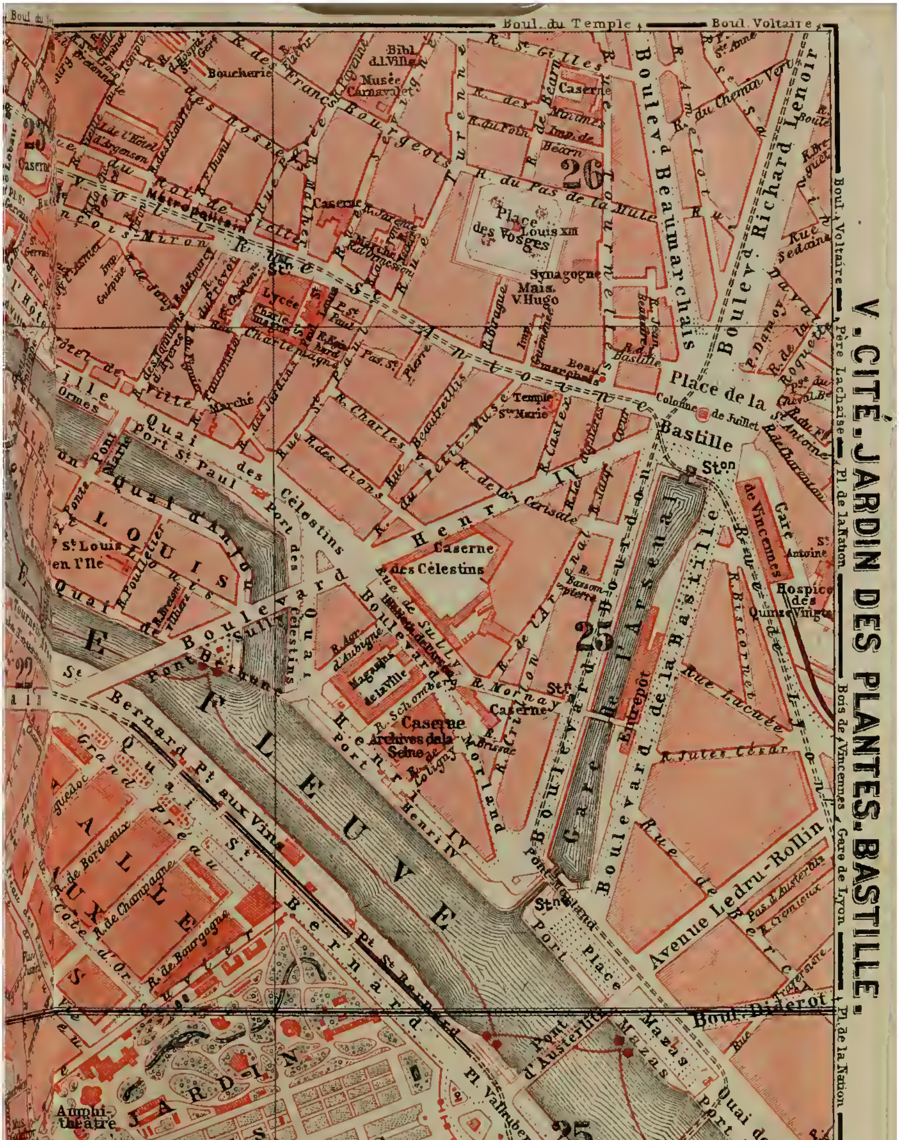
0 100 200 300 400 500 600


IV. INVALIDES. LUXEMBOURG.
Pont Royal
Tuileries
Louvre
SEINE
Quai Voltaire
Quai Malaquais
Q. du Louvre
Port St Nicolas
Pont du Carrousel
Pont des Arts
Rue de l'Université
Rue de Lille
Rue de Verneuil
Rue de Beaune
Ministère des Trav. Publ.
Dépôt de la Marine
St Thomas d'Aquin
Comité de l'Artillerie
Ecole des Beaux Arts
R. des Beaux Arts
R. Visconti
Institut de France
Hôtel des Monnaies
Ecole des Ponts et Ch.
Hôpital de la Charité
Rue Jacob
Rue Bonaparte
Rue Saint Germain
Boulevard Raspail
St Germain des Prés
Diderot
C. du Dragon
R. Bernard Palissy
Rue de Grenelle
Rue de Sèvres
Rue de Rennes
R. du Vieux Colombier
Pl. St Sulpice
St Sulpice
Rue St Sulpice
Mche St Germain
R. Clément
R. Guisarde
R. Mabillon
Rue de Buci
Rue Dauphine
R. Christine
R. St André des Arts
Rue de l'Odéon
Rue de Condé
Rue de Tournon
Rue Garancière
Ecole de Médecine
Pl. de l'Odéon
Rue Racine
Square des Ménages
Prison Militaire
R. Coëtlogon
Rue Mézières
Rue Cassette
Mairie du VIe
Semre de St Sulpice
Institut Catholique
Mont de Piété
Rue de Vaugirard
Président du Sénat
PALAIS DU LUXEMBOURG
Sénat
Musée
JARDIN DU LUXEMBOURG
Rue de Fleurus
Rue Notre Dame des Champs
Collège Stanislas
Rue Auguste Comte
Lycée Montaigne
Ecole Coloniale
Ecole de Pharmacie
Ecole des Mines
Boulevard St Michel
Avenue de l'Observatoire
N.D. des Champs
Boulv. Mont-Parnasse
Panthéon
Boul. St Michel
Chopin
Watteau
Le Play
Ste Beuve
G. Sand
17
16
20
19
Mètres
700
800
900
1000
Wagner & Debes, Leipzig.

Tuileries
Boul. de Sébastopol
Boul. St. Martin
Boul. du Temple
Quai de la Mégisserie
Théâtre du Châtelet
Place du Châtelet
Avenue Victoria
Théâtre Sarah Bernhardt
Tour St. Jacques
Place de l'Hôtel de Ville
Hôtel de Ville
Place Lobau
Caserne
23
Quai de Gesvres
Pont N.D.
Pont au Change
Quai de l'Horloge
Pont Neuf
Henri IV
Quai Conti
Quai des Orfèvres
Quai des Gds Augustins
20
PALAIS DE JUSTICE
Sainte Chapelle
CITÉ
Tribunal de Commerce
Marché aux Fleurs
R. de Lutèce
Préfecture de Police
Boul. du Palais
Place St. Michel
Pont St. Michel
Q. St. Michel
Place du Parvis Notre-Dame
HÔTEL DIEU
NOTRE DAME
Quai de l'Archevêché
Morgue
Goldoni
Pont d'Arcole
Quai aux Fleurs
Pont St. Louis
ILE ST LOUIS
Quai d'Orléans
Quai de Bourbon
St. Gervais
Quai de l'Hôtel de Ville
Pont de la Tournelle
Quai de la Tournelle
SEINE
Quai de Montebello
Pt. de l'Archevêché
Pont au Double
Petit Pont
St. Julien le Pauvre
St. Séverin
Boulevard St. Michel
Boulevard St. Germain
R. Danton
Rue Serpente
Ecole de Médecine
Ecole Pratique
Musée de Cluny
Th. de Cluny
R. du Sommerard
Pl. Maubert
Et. Dolet
Lycée Fénelon
Rue Racine
19
Lycée St. Louis
Pl. de l'Odéon
R. de Vaugirard
Rue de Médicis
SORBONNE
Collège de France
Rue des Ecoles
St. Nic. du Chardonnet
Caserne
Lycée Louis le-Grand
Ste. Barbe
Ecole de Droit
Rue Soufflot
Place du Panthéon
PANTHÉON
St. Etienne du Mont
Ecole Polytechnique
Rue du Cardinal Lemoine
Rue St. Victor
Place Jussieu
Ecole
JARDIN DU LUXEMBOURG
Gare du Luxembourg
Mairie du Ve
Lycée Henri IV
Rue Clovis
Rue Descartes
Rue de l'Estrapade
R. Thouin
R. Rollin
Pl. Contrescarpe
Arènes de Lutèce
22
Mus. Godefroy
Ecole
Ecole des Mines
Rue Royer Collard
Rue Gay Lussac
Rue St. Jacques
Rue d'Ulm
St. Jacques du Haut Pas
19
Instit. des Sourds Muets
Musée Pédag.
Séminaire du St. Esprit
Ecole Normale Supérieure
Rue Mouffetard
R. Monge
Caserne
Place Monge
Ecole
Hôp. de la Pitié
Hôpital de la Pitié
R. Lacépède
R. Cuvier
Boul. du Montparnasse
Boul. Port Royal
Av. des Gobelins
Boul. St. Marcel
Pt. de la Concorde
St. Sulpice
R
G
1: 12,500
100
200
300
400
500
600



V. CITÉ. JARDIN DES PLANTES. BASTILLE.
Boul. du Temple
Boul. Voltaire
Boul. Voltaire, Père Lachaise, Pl. de la Nation
Bois de Vincennes, Gare de Lyon
Pl. de la Nation
Boul. d'Italie
Boul. de la Gare
Gravé et imprimé par Wagner & Debes, Leipzig.
700
800
900
1000 Mètres
26
25
23
22
Place des Vosges
Louis XIII
Place de la Bastille
Colonne de Juillet
Boulevard Beaumarchais
Boulevard Richard Lenoir
Bibl. d. l. Ville
Musée Carnavalet
Boucherie
Caserne
Synagogue
Mais. V. Hugo
Lycée Charlemagne
Marché
Temple Ste Marie
Caserne des Célestins
Magasins de la Ville
Caserne
Archives de la Seine
Boulevard Henri IV
Boulevard Morland
Boulevard de la Bastille
Boulevard Bourdon
Gare de l'Arsenal
Entrepôt
Gare de Vincennes
Hospice des Quinze Vingts
Avenue Ledru-Rollin
Rue de Lyon
Boul. Diderot
Quai de la Rapée
Port de la Rapée
Pont d'Austerlitz
Mazas
Quai Henri IV
Port Henri IV
Quai des Célestins
Port des Célestins
Quai St Paul
Port St Paul
Quai de l'Hôtel de Ville
Quai d'Anjou
Quai de Béthune
Île St Louis
St Louis en l'Île
Pont Marie
Pont Sully
Pont de la Tournelle
Quai St Bernard
Pt. St Bernard
Halle aux Vins
Jardin des Plantes
Amphithéâtre
Gal. d'Anatomie
Gal. de Zoologie
Pl. Valhubert
Boul. de l'Hôpital
Quai d'Austerlitz
Gare d'Orléans
Rue de Buffon
Fleuve
Rue St Antoine
Rue François-Miron
Rue de Rivoli
Rue de Sévigné
Rue de Turenne
Rue des Francs Bourgeois
Rue du Pas de la Mule
Rue des Minimes
Rue de Béarn
Rue Amelot
Rue du Chemin Vert
Rue de la Roquette
Rue de Charenton
Rue Lacuée
Rue Jules César
Rue Crémieux
Rue Charles V
Rue des Lions
Rue Beautreillis
Rue du Petit-Musc
Rue de la Cerisaie
Rue Castex
Rue de Sully
Rue Mornay
Rue Schomberg
Rue de Lesdiguières
Rue Bassompierre
Rue de Bordeaux
Rue de Champagne
Rue de Bourgogne
Rue de Languedoc
Stn Bastille
Stn Pont Morland
Métropolitain

List of the Principal Streets, Squares, Public Buildings, etc.

with Reference to the accompanying Plans.

The large Plan of Paris, on the scale of 1:20,000, is divided into three sections, of which the uppermost is coloured *brown*, the central *red*, and the lowest *grey*. Each section contains 36 numbered squares. In the accompanying index the capital letters **B, R, G,** following the name of a street or building, refer to the different sections, while the numbers correspond with those on the squares in each section. When the name required is found also on one of the special plans, this is indicated by an italicized Roman numeral. Thus, Rue de l'Abbaye will be found on the red section, square 19; and also on the fourth special map.

Names to which *Ancienne*, *Petit*, *Saint*, etc., are prefixed, are to be sought for under these prefixes. It should also be observed that the names of streets in Paris are frequently altered. In the special maps some of the house-numbers are inserted at the corners of the longer streets, especially in those cases in which the consecutive odd and even numbers are locally some distance apart. See also footnote at p. 3.

The numbering of the squares is so arranged that squares in different sections bearing the same number adjoin each other. Thus, square 18 on the brown section finds its continuation towards the S. in square 18 on the red section.

The squares will also be useful for calculating distances, each side of a square being exactly one kilomètre, while the diagonals if drawn would be 1400 mètres or 1²/₅ kilomètre.

The word *Rue* is always omitted in the following index for the sake of brevity; the other contractions will present no difficulty.

	B.	R.	G.
Abattoirs (Villette)	31		
— (rive gauche)			11
Abbaye (de l') *IV*		19	
— aux-Bois *IV*		16	
Abbé-de-l'Epée (de l') *IV, V*			19
— Grégoire (de l') *IV*		16	
— Groult (de l')			10
Abbesses (des)	20		
Abbeville (d')	24		
Abel-Hovelacque			23
— Leblanc (passage)		28	
Aboukir (d'). *III*		24	
Abreuvoir (de l')	1		
Acacias (des)	9		
Accouchement (clin. d')			19
Adolphe-Adam *V*		23	
— Mille	32		
Affaires Etrang.(min.des) *II*		14	
Affre	23		
Agrippa-d'Aubigné *V*		25	
Aguesseau (d') *II*		15	
Alain-Chartier			10
Albert			27
Alboni (rue & square) *I*		8	
Albouy *III*	27		
Alcazar d'Eté *II*		15	
Alembert (d')			17
— (d'; Issy)			6
Alençon (d') *IV*			16
Alésia (d')			14
Alexandre III (pont) *II*		14	
Alexandre III (av.) *II*		15	
Alexandre-Cabanel		10	
— Dumas		31	
— Parodi	27		
Alexandrie (d') *III*		24	
Alfred-de-Viguy	12		
Alger (d') *II*		18	
Alhambra (théâtre de l') *III*		27	
Alibert *III*		27	
Aliénés (asile clinique d')			20
Aligre (cour d') *III*		20	
— (rue et place d')		28	
Allemagne (d')	29		
— or de Pantin (porte d')	32		
Allent *IV*		17	
Alleray (rue & place d')			10
Alliance (av. de l')	34		
Alma (avenue, place, & pont de l') *I*		12	
— (cité de l') *I*		11	
— (de l'; Courbevoie)	1		
Alombert (passage) *III*		24	
Alouettes (des)	30		
Alpes (place des)		23	
Alphan (passage)			23
Alphand (av.)	9		
— (boul.)		8	
Alphonse		4	4
— Daudet			18
— de-Neuville	11		
Alsace (d')	24		

	B.	R.	G.
Alsace (d'; Levallois-Perret)	10		
Amandiers (des)	.	33	
Ambassade d'Allemagne *II*	.	17	
— d'Angleterre *II*	.	15	
— d'Autriche *IV*	.	17	
— de Russie *IV*	.	17	
Ambassadeurs (conc. des) *II*	.	15	
Ambigu (th. de l') *III*	.	24	
Amboise (d') *III*	.	21	
Ambroise-Paré	23		
— Thomas	24		
Amélie (rue & passage) *IV*	.	14	
Amelot (rue & imp.) *III, V*	.	26	
American Church	.	12	
Amiral-Courbet (de l') *I*	.	9	
— Mouchez	.	.	21
— Ronssiu	.	.	10
Ampère	11		
Amsterdam (d')	18		
Amyot *V*	.	.	22
Anatole-de-la-Forge	9		
Anatomie (amphithéâtre d')	.	.	22
Aucelle	6		
Ancienne-Comédie (de l') *IV, V*	.	19	
Ancre (passage de l') *III*	.	24	
Andral (hôpital)	.	26	
André-Chénier *III*	.	24	
— — (Issy)	.	.	6
— del-Sarte	20		
Anges (imp. des) *IV*	.	17	
Anglais (des) *V*	.	22	
— (passage des)	29		
Angoulême (rue & passage d') *III*	.	27	
Anjon (d') *II*	18	18	
— (quai d') *V*	.	22	
Aunam (d')	.	33	
Annelets (des)	33		
Annonciation (de l')	.	5	
— (église de l')	.	8	
Antin (d') *II*	.	21	
— (avenue et imp. d') *II*	.	15	
— (cité d') *II*	21		
Antoine-Chantin	.	.	18
— Dubois *IV, V*	.	19	
Antoinette	20		
Anvers (place d')	20		
Apennins (des)	16		
Aqueduc (de l')	26		
— de la Vaune	.	.	18
Arago (boul.)	.	.	20
— (école)	.	31	
Arbalète (de l')	.	.	22
Arbre-Sec (de l') *III*	.	20	
Arc de triomphe du Carrousel (Pl. du Carr.). *II*	.	17	
— de l'Etoile *I*	12		
Arc-de-triomphe (de l')	12		
Arcade (de l') *II*	18	18	
— (de l'; Conflans)	.	.	33
Archevêché (quai et pont de l') *V*	.	22	
— (rue de l')	.	.	36
Archiépiscopal (palais). *IV*	.	14	
Archives (des) *III*	.	23	
— Nationales *III*	.	23	
Arcole (pont & rue d') *V*	.	23	
Arcueil (rue & porte d')	.	.	21
Ardennes (des)	29		
Arènes (des) *V*	.	.	22
— de Lutèce (sq. des). *V*	.	.	22
Argeusou (d') *II*	15		
— (boul. d')	5		
Argenteuil (d') *II*	.	21	
Argonne (rue & place de l')	28		
Argont (d') *III*	.	21	
Armaillé (d')	9		
Armaud-Carrel (rue & place)	29		
Armorique (de l')	.	.	13
Arquebusiers (des) *III*	.	26	
Arras (d') *V*	.	22	
Arrivée (de l') *IV*	.	.	16
Arsenal (biblioth., rue, gare, & place de l') *V*	.	25	
Arsène-Houssaye	12		
Artillerie (comité de l') *IV*	.	17	
Artistes (des)	.	.	21
Artois (d') *II*	15		
Arts (des)	8		
Arts (pont des) *IV*	.	20	
Arts-et-Métiers (square des) *III*	.	24	
Asile-Popincourt (rue & passage de l')	.	26	
Asnières (porte d')	11		
Assas (rue d') *IV*	.	16	19
Asseline	.	.	17
Assomption (de l')	.	5	
— (église de l') *II*	.	18	
Astorg (d') *II*	15		
Astrolabe (imp. de l') *IV*	.	.	13
Athènes (d')	18		
Atlas (de l')	30		
Aubé *V*	.	23	
Auber *II*	.	18	
Auhervilliers (d')	26		
— (porte d')	25		
Auhriot *III*	.	23	
Aubry-le-Boncher *III*	.	23	
Aude (de l')	.	.	18
Auger	31		
Augereau *I*	.	11	
Auguste-Blanqui (boul.)	.	.	20
— Comte *IV, V*	.	.	19
— Lançou	.	.	21
— Laurent	.	29	
— Vacquerie *I*	.	12	
Aumale (d')	21		
Austerlitz (quai & pont d') *V*	.	.	25
Auteuil (r., gare, & porte d')	.	1	

	B.	R.	G.
Auteuil (place & pont d')	.	4	4
Avre (de l')	.	10	
Avron (d')	.	34	
Babylone (de) *IV*	.	16	
Bac (du) *II, IV*	.	17	
Bachaumont *III*	.	21	
Bacon	8		
Bagneux (de) *IV*	.	16	
— (de; Montrouge)	.	.	18
Bagnolet (de)	.	32	
— (porte & route de)	.	36	
Baillet *III*	.	20	
Bailleul *III*	.	20	
Baillif *II, III*	.	21	
Baillou	.	.	17
Bailly *III*	.	24	
Balagny	16		
Balkans (des)	.	35	
Ballu	17		
Baltard *III*	.	20	
Balzac (de) *I*	12		
Bauque (de la) *II, III*	.	21	
Banque de France. *II, III*	.	21	
Banquier (du)	.	.	23
Bara	.	.	16
— (Issy)	.	.	5
Barbanègre	28		
Barbès (boul.)	23		
— (rue)	8		
— (Issy)	.	.	6
— (Vanves)	.	.	9
Barbet-de-Jouy *IV*	.	13	
Barbette *III*	.	26	
Bardinet	.	.	14
Bargue (rue & passage)	.	.	13
Baron	16		
Barouillère (de la) *IV*	.	13	
Barrault	.	.	21
— (passage)	.	.	23
Barre (de la)	20		
— (de la; Issy)	.	.	6
Barres (des) *V*	.	23	
Barrois *III*	.	24	
Barthélemy *IV*	.	13	
Basfour (passage) *III*	.	24	
Basfroi	.	29	
Bas-Meudon (porte du)	.	.	4
Bassano *I*	.	12	
Basse-du-Rempart *II*	.	18	
Bassompierre *V*	.	25	
Bastille (pl., b., & r. de la) *V*	.	25	
Batignolles (boul. & r. des)	17		
— (square des)	14		
— (cimetière des)	13		
Bauches (des)	.	5	
Baudelique	22		
Baudin	24		
— (Issy)	.	.	6
— (Levallois-Perret)	7		
Baudoyer (pl.; r. de Rivoli) *V*	.	23	
Baudricourt	.	.	27
Baume (de la) *II*	15		
Bausset	.	.	10
Bayard *II*	.	15	
Bayen	12		
Béarn (rue & impasse de) *V*	.	26	
Beaubourg *III*	.	23	
Beauce (de) *III*	.	23	
Beau-Grenelle (place)	.	7	
Beauharnais (cité)	.	31	
Beaujolais (de) *II, III*	.	21	
Beaujon (rue & hôpital)	12		
Beaulieu (pass.)	.	.	31
Beaumarchais (boul.) *III, V*	.	26	
Beaune (de) *IV*	.	17	
Beaunier	.	.	18
Beauregard *III*	.	24	
Beaurepaire *III*	.	27	
— (Pantin)	35		
Beauséjour (bonlevard)	.	5	
Beautreillis *V*	.	25	
Beauveau (place) *II*	.	15	
Beaux-Arts (des) *IV*	.	20	
— (école des) *IV*	.	17	
— (palais des) *II*	.	15	
Beccaria	.	28	
Bécon (de)	4		
Becquerel	20		
Beethoven *I*	.	8	
Bel-Air (avenue du)	.	31	
— (rue du)	.	35	
— (station du)	.	.	34
Belfort (de)	.	29	
Belgrand	.	36	
Bellanger	10		
Bellart *IV*	.	13	
Bellay (du) *V*	.	22	
Bellechasse (de) *II, IV*	.	17	
— (place de) *II*	.	14	
Bellefond	21		
Belles-Feuilles (des) *I*	.	9	
Belleville (de)	30		
— (boul. de)	.	30	
— (de; Le Pré-St-Gervais)	32		
Bellevue (de)	33		
Belliard	22		
Bellièvre	.	.	25
Bellini *I*	.	8	
Belloni	.	.	13
Bellot	26		
Belloy (de) *I*	.	9	
Belzunce (de)	24		
Bénard	.	.	17
Bénédictines (couv. de) *IV*	.	13	
Benouville	.	6	
Béranger *III*	.	27	
— (Le Pré-St-Gervais)	32		
— (Malakoff)	.	.	12
Bercy (de) *V*	.	25	28
— (boul. & pont de)	.	.	28

	B.	R.	G.
Bercy (entrepôts, quai, port, & porte de)	.	.	29
Berger . . . . . *III*	.	20	
Bergère (rue & cité) . . *III*	21	21	
Bergers (des)	.	.	7
Bérite. . . . . *IV*	.	16	
Berlin (de)	18		
Berlioz	9		
— (place)	17		
Beruardins (des) . . . . *V*	.	22	
Beruard-Palissy . . . . *IV*	.	16	
Berne (de).	18		
Berri (de) . . . . . *I*	15	12	
Berryer	12		
Berthaud (imp.) . . . . *III*	.	23	
Berthe	20		
Bertheau (pass.).	.	.	27
Berthier (boulevard) . . .	13		
Berthollet.	.	.	19
Bertin-Poirée . . . . . *III*	.	20	
Berton . . . . . *I*	.	8	
Bertrand . . . . . *IV*	.	13	
— (cité).	.	30	
Berzélins	13		
Bessières (boulevard) . . .	16		
Bestianx (marché anx). . .	31		
Béthune (quai de) . . . *V*	.	22	
Bendant.	14		
Benret	.	.	10
Bezont	.	.	17
Bibliothèque Mazarine *IV*	.	20	
— Nationale. . . . *II*, *III*	.	21	
Bicêtre (porte de)	.	.	24
Bichat . . . . . *III*	27	27	
— (hôpital)	16		
Bidassoa (de la).	.	33	
Bienfaisauce (de la)	15		
Bièvre (de) . . . . . *V*	.	22	
Billancourt (rue & porte de)	.	.	1
Billettes (temple des) *III*, *V*	.	23	
Billy (qnai de).	.	12	
Bineau (boul.).	4		
Biot	17		
Biragne (de) . . . . . *V*	.	26	
Biscornet . . . . . *V*	.	25	
Bisson	.	30	
Bitche (place de) . . . . *I*	.	9	
Bizet . . . . . *I*	.	12	
Blainville . . . . . *V*	.	.	22
Blaise	.	29	
— Desgoffe . . . . . *IV*	.	16	
Blanche (cité)	.	.	14
— (rue & place)	17		
Blancs-Manteaux (des). . .	.	23	
Blene	21		
Blens (cour des) . . . *III*	.	24	
Blomet . . . . . *IV*	.	.	10
Blondel . . . . . *III*	.	24	
Blottière	.	.	14
Bobillot	.	.	23
Boccador . . . . . *I*	.	12	
Bochart-de-Saron	20		
Boëtie (la)	15	15	
Boeuf (imp. du). . . . . *II*	.	23	
Boieldien (place) . . . *III*	.	21	
Boilean (rue & imp.) . . . *II*	.	1	1
Boinod	22		
Bois (des)	33		
— (du)	8		
Bois-de-Boulogne (av. du) *I*	9	9	
— — (rue du).	3		
— — (passage du). . . *III*	.	24	
Bois-de-Romainville (chemin du).	36		
Bois-le-Vent	.	5	
Boissière . . . . . *I*	.	9	
Boissonnade.	.	.	16
Boissy-d'Anglas . . . . *II*	.	18	
Boitou (passage).	.	.	24
Bolivar	30		
Bonaparte. . . . . *IV*	.	20	
Bondy (de) . . . . . *III*	.	24	
Bou-Marché (magas. du) *IV*	.	16	
Bonne-Nonvelle (boul. & imp.) . . . . . *III*	.	24	
Bonnet	13		
Bons-Enfants (des) . *II*, *III*	.	21	
Borda . . . . . *III*	.	24	
Bordeaux (des)	.	.	36
Bordelaise.	.	.	33
Borghèse	5		
Borne (de la)	20		
Borrégo (du)	36		
Borromée	.	.	10
Bosquet (avenue & pass.) *I*	.	11	
— (du)	.	.	15
Bossuet	24		
Botzaris	30		
Bonchardon . . . . . *III*	.	24	
Boncher. . . . . *III*	.	20	
Bouchut . . . . . *IV*	.	13	
Boucry	25		
Bondon (avenne)	.	4	
Bondreau . . . . . *II*	.	18	
Bouffes-Parisiens (th. des) *II*	.	21	
Bonfflers (aveune)	.	1	
Bongaiuville . . . . . *IV*	.	14	
Boulainvilliers (r. & stat. de)	.	5	
Boulangers (des) . . . . *V*	.	22	
Boulard	.	.	17
Bonlay (rue & passage) . .	13		
Boule.	.	26	
— Ronge (de la) . . . *III*	21		
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— (du; Issy)	.	.	6
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Dosne	.	9	
Douai (de)	20		
Douane (hôt. & rue de la) *III*	.	27	
Doubles (pont aux) *V*	.	22	
Doudeauville (rue et pass.)	23		
Dragon (rue et cour du) *IV*	.	16	
Drevet	20		
Droit (école de) *V*	.	19	
Drouot *II, III*	21		
Dubail (passage) *III*	24		
Duban	.	5	
Dubois (passage)	29		
Du Cange	.	.	14
Ducouëdic	.	.	17
Duée (de la)	.	33	
Dufrénoy	.	6	
Dugommier	.	.	31
Duguay-Trouin *IV*	.	16	
Duguesclin (rue & pass.) *I*	.	10	
Duhesme	19		
Dulac (passage) *IV*	.	.	13
Dulong	14		
Dumas (passage)	.	31	
Duméril	.	.	22
Dumont-d'Urville *I*	.	12	
Dunkerque (de)	24		
Dunois	.	.	26
Duperré	20		
Dupetit-Thouars *III*	.	27	
Duphot *II*	.	18	
Dupin *IV*	.	16	
Dupleix (place & rue) *I*	.	10	
Dupont (cité)	.	29	
Dupont-des Loges *I*	.	11	
Dupuis *III*	.	27	
Dupuytren *IV, V*	.	19	
Duquesne (avenue) *IV*	.	13	
Durance (de la)	.	.	31
Duranti	.	29	
Durantin	20		
Duranton	.	.	7
Duras (de) *II*	.	15	
Duret *I*	9		
Duris	.	33	
Duroc *IV*	.	13	
Dussoubs *III*	.	24	
Dutot	.	.	13
Dutuit (av.) *II*	.	15	
Duval (place)	.	.	9
Duvergier	29		
Duvivier *I, IV*	.	14	
Eaux (passage des) *I*	.	8	
Eblé *IV*	.	13	
Echaudé (de l') *IV*	.	19	
Echelle (de l') *II*	.	21	
Echiquier (de l') *III*	.	24	
Ecluses-Saint-Martin (des)	27		
Ecole Centrale *III*	.	24	

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Ecole Colbert	26		
— Coloniale *IV*	.	19	
— Commerciale	21		
— de Droit *V*	.	19	
— de Médecine *V*	.	19	
— — (rue & place de l') *V*	.	19	
— de Pharmacie *IV*	.	.	19
— des Beaux-Arts *IV*	.	17	
— des Hautes-Etudes comm.	14		
— des Mines *IV*	.	.	19
— des Ponts-et-Chauss. *IV*	.	17	
— d'Etat-Major *IV*	.	14	
— Militaire *IV*	.	10	
— Normale Supérieure *V*	.	.	19
— — d'Auteuil et J.-B. Say	.	1	
— — d'Institutrices	17		
— Polytechnique (& rue de l') *V*	.	22	
— Pratique *IV*	.	19	
— Turgot *III*	.	24	
Ecoles (des) *V*	.	22	
— (avenue des)	.	.	12
— (place des)	.	.	36
Ecoliers (passage des)	.	.	7
Ecosse (d') *V*	.	19	
Ecouffes (des) *V*	.	23	
Edgar-Quinet (boulevard)	.	.	16
Edimbourg (d')	15		
Edmond-Valentin *I*		11	
Edouard-Manet	.	.	23
— Pailleron	30		
Egalité (de l')	33		
— (de l'; Issy)	.	.	6
Eginhard *V*	.	26	
Eglise (de l')	.	.	7
— (de l'; Neuilly)	2		
Elysée (palais & r. de l') *II*	.	15	
— et-des-Beaux-Arts (passage de l')	20		
Elzévir *III*	.	26	
Emerian *I*	.	7	
Emile-Allez	8		
— Augier	32		
— — (boulevard)	.	5	
— Menier	.	6	
— Muller	.	.	33
— Richard	.	.	16
Enfant-Jésus (imp. de l') *IV*	.	.	13
Enfants-Assistés (hosp. des)	.	.	19
— Malades (hôp. des) *IV*	.	13	13
— Ronges (marché des) *III*	.	26	
Enfer (passage d')	.	.	16
Enghien (hospice d')	.	31	
— (d') *III*	24	24	
English Church *II*	.	15	
Entrepôt (de l') *III*	.	27	
— (de l'; Couflans)	.	.	33
Entreprenenrs (des)	.	7	7
Envierges (rne, cité, & passage des)	.	30	
Epée-de-Bois (de l')	.	.	22
Eperon (de l') *V*	.	19	
Epinette (de l')	.	.	35
Epinettes (rne & sq. des)	16		
Erard	.	28	
Erfurth (d') *IV*	.	19	
Erlanger	.	1	1
Ermitage (rne & villa de l')	.	33	
Ernest-Reuan *IV*	.	.	13
— — (Issy)	.	.	6
Ernestine	23		
Espérance (de l')	.	.	21
Esquirol	.	.	23
Est (de l')	.	33	
— (de l'; Sablonville)	9		
— (gare de l')	24		
Estrapade (rue & pl. de l') *V*	.	.	19
Estrées (d') *IV*	.	13	
Etats-Unis (place des) *I*	.	12	
Etex	17		
Etienne-Dolet	.	30	
— Marcel *III*	.	21	
Etoile (rue & place de l') *I*	12		
Etuves (des) *III*	.	23	
Engène-Delacroix	.	5	
— Gibez	.	.	11
— Labiche	.	5	
— Sue	22		
Euler *I*	.	12	
Enpatoria (d')	.	30	
Enrope (pl. de l')	18		
Evangile (de l')	25		
Exelmans (bonlevard)	.	.	1
Exposition (de l') *I*	.	11	
Eylan (avenne d') *I*	.	9	
Fabert *II*	.	14	
Fabre-d'Eglantine	.	31	
Fagon	.	.	23
Faidherbe (av. & rue)	35	28	
Faisanderie (de la)	.	6	
Falbert	.	.	9
Falguière (pl. & rue) *IV*	.	.	13
Fallempin (passage)	.	7	
Falret	.	.	9
Faraday	8		
Faubourg-dn-Temple (dn) *III*	.	27	
— Montmartre (dn) *III*	21	21	
— Poissonnière (dn) *III*	24	24	
— St-Antoine (dn) *V*	.	28	
— St-Denis (dn) *III*	24	24	
— St-Honoré (dn) *II*	15	15	
— St-Jacques (dn)	.	.	19
— St-Martin (du) *III*	27	24	
Faucheux (pass. des)	30		
Fanconnier (dn) *V*	.	22	
Favart *II, III*	.	21	
Favorites (pass. des)	.	.	10
Fazillau	7		
Fécamp (de)	.	.	32

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Fédération (de la) . . . *I*	.	10	
Félicien-David	.	4	
Félicité (de la)	14		
Félix-Faure (av.)	.	.	7
Fénelon (cité)	24		
— (lycée) . . . . . *V*	.	19	
Fer-à-Moulin (du)	.	.	22
Ferdinand-Berthoud . . *III*	.	24	
— Duval . . . . . *V*	.	23	
— Fabre	.	.	10
Fermat	.		17
Ferme (de la)	3		
Fermiers (des)	14		
Férou . . . . . *IV*	.	19	
Ferronnerie (de la) . . *III*	.	23	
Ferrus	.	.	20
Fessart (rue & impasse) . .	30		
Fêtes (rue & place des) . .	33		
Feuillade (de la) . *II, III*	.	21	
Feuillantines (des) . . . *V*	.	.	19
Feutrier	20		
Feydeau . . . . . *III*	.	21	
Ficalier	1		
Fidélité (de la) . . . . *III*	24		
Fief (du)	.	.	2
Figuier (du) . . . . . *V*	.	22	
Filles-du-Calvaire (boul. & rue des) . . . . . *III*	.	26	
— St-Thomas (des) *II, III*	.	21	
Fillettes (des)	25		
Finances (min. des) . . *II*	.	20	
Fizeau	.	.	11
Flachat	11		
Flandre (rue & pass. de) .	26		
— (pont & route de) . . .	28		
Flandrin (boulevard) . . .	.	6	
Fleurs (cité des)	16		
— (quai aux) . . . . . *V*	.	22	
Fleurus (de) . . . . . *IV*	.	16	
Florence (de)	17		
Foin (du) . . . . . *V*	.	26	
Folie-Méricourt (de la) *III*	.	27	
— Regnault (rue & pass. de la)	.	29	
Folies-Bergère . . . . *III*	21		
— Dramatiques . . . . *III*	.	27	
— Marigny . . . . . *II*	.	15	
Fondary	.	10	
Fontaine	20		
— (de la)	.	.	6
— au-Roi (de la) . . . *III*	.	27	
— aux-Clercs (de la) . . .	.	.	24
— du-But (de la)	19		
— Mulard (de la)	.		24
Fontaines (des) . . . . *III*	.	24	
Fontarabie (de)	.	32	
Fontenay (de)	.	.	15
Fontenoy (place de)	.	10	
Forest	17		
Forez (du) . . . . . *III*	.	23	
Forge-Royale (pass. de la) .	.	28	
Forges (des) . . . . . *III*	.	24	

	B.	R.	G.
Fortin (avenue)	.	.	23
Fortuny	11		
Fossés-St-Bernard (des) . *V*	.	22	
— St-Jacques (des) . . . *V*	.	19	
Fouarre (du)	.	22	
Foucault . . . . . *I*	.	12	
Foucher-Lepelletier	.	.	8
Fouquet	11		
Four (du) . . . . . *IV*	.	16	
Fourcroy	12		
Fourcy (de) . . . . . *V*	.	23	
Foyatier	20		
Français (théâtre) . . . *II*	.	21	
Française . . . . . *III*	.	24	
Francœur	19		
François-Bonvin	.	10	10
— Gérard	.	4	
— Henry	35		
— Miron . . . . . *V*	.	23	
— Ier (maison de) . . *II*	.	15	
— — (rue & place) . *I, II*		15	
Francs-Bourgeois (des) *III, V*	.	23	
Franklin (rue & square) . *I*	.	8	
Franqueville (de)	.	5	
Frémicourt	.	10	
Frères (Institut des) . . *IV*	.	13	
— (pensionnat des)	.	5	
— Hébert (des)	7		
— Périer (des) . . . . . *I*	.	12	
Fresnel . . . . . *I*	.	12	
Freycinet . . . . . *I*	.	12	
Friant	.	.	18
Friedland (av. de)	12		
Frochot	20		
Froidevaux	.	.	17
Froissart . . . . . *III*	.	26	
Froment	.	26	
— (Levallois-Perret)	7		
Fromentel . . . . . *V*	.	19	
Fromentin	20		
Fulton	.	.	25
Furstenberg (r. & pl. de) *IV*	.	20	
Furtado-Heine	.	.	14
Gabon (du)	.	34	
Gabriel (avenue) . . . *II*	.	15	
— Lamé	.	.	32
Gabrielle	20		
Gaillard (cité)	18		
Gaillon . . . . . *II*	.	21	
Gaîté (rue & impasse de la)	.	.	16
— (théâtre de la) . . . *III*	.	24	
Galande . . . . . *V*	.	22	
Galette (moulin de la) . .	20		
Galilée . . . . . *I*	.	12	
Galliéra (r. & musée de) *I*	.	12	
Galvani	8		
Gambetta (avenue)	36	36	
— (place)	.	33	
— (boulevard)	.	.	5

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Gambetta (rue)	.	.	15
Gambey. III	.	27	
Gandon	.	.	27
Ganneron	17		
Garancière IV	.	19	
Garde-Meuble I	.	11	
Gardes (des)	23		
Gare de l'Est	24		
— de Lyon	.	.	28
— de Sceaux (anc.), v. Paris-Denfert	.	.	20
— de Vincennes (Bastille) V	.	25	
— d'Orléans	.	.	25
— du Luxembourg . . V	.	19	
— du Nord	24		
— Montparnasse	.	.	16
— du Quai-d'Orsay . . II	.	17	
— St-Lazare	18		
— (av. de la)	.	.	24
— (boul. de la)	.	.	26
— (porte de la)	.	.	30
— (quai de la)	.	.	29
— (rue de la)	.	.	25
— (rue de la, Vanves)	.	.	9
— de-Reuilly (rue de la)	.	.	31
Gares (des Deux-)	24		
Garibaldi (boul.)	.	10	
Garnier	2		
— (imp.) IV	.	.	13
Gassendi	.	.	16
Gaston-de-St-Paul . . . I	.	12	
Gatbois (passage)	.	.	28
Gatines (des)	.	33	
Gauron (impasse)	.	.	15
Ganthey	16		
Gavarni I	.	8	
Gay-Lussac V	.	19	19
Gaz (rne & impasse dn)	.	.	26
Gazan	.	.	21
Général-Appert	.	6	
— Blaise	.	29	
— Brnnet (du)	32		
— Foy (dn)	15		
— Lasalle (du)	30		
Gentilly (porte & stat. de)	.	.	21
Genty (passage)	.	.	25
Geoffroy-Didelot	14		
— Langevin III	.	23	
— Lasnier V	.	23	
— Marie III	21		
— St-Hilaire V	.	.	22
George-Sand	.	4	
Georgeville I	.	9	
Gérando	20		
Gérard	.	.	23
Gerbert	.	.	33
Gerbier	.	29	
Gerbillon IV	.	16	
Gergovie (de)	.	.	14
Germain-Pilon	20		
Gesvres (qnai de) V	.	23	

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Gide	7		
Ginonx	.	7	
Girardon	20		
Gironde (quai de la)	28		
Git-le-Cœur V	.	19	
Glace (palais de)	.	15	
Glacière (de la)	.	.	20
Glaises (rue des)	.	.	8
Gluck II	18		
Gobelins (av., rue, & man. des)	.	.	23
Godefroy (musée) V	.	.	22
Godefroy-Cavaignac	.	29	
Godot-de-Manroy II	18	18	
Gœthe I	.	12	
Gomboust (rue & imp.) . II	.	18	
Goncourt (de)	.	27	
Gosselin	.	.	15
Gossin	.	.	18
Gourgand (avenue)	11		
Goutte-d'Or (de la)	23		
Gouvieux (rue des)	.	36	
Gonvion-St-Cyr (boulevard)	8		
Graciense V	.	.	22
Grammont (de) II	.	21	
Grand-Cerf (passage du) III	.	24	
— Prieuré (du) III	.	27	
Grande-Armée (avenne de la)	9		
— Chaumière (de la)	.	.	16
— Rue (Le Prè-St-Gervais)	35		
— — (Montrouge)	.	.	15
— Trnanderie (de la) . III	.	23	
Grandes-Carrières (ch. des)	16		
Grands-Augnstins (rne & qnai des) V	.	20	
— Champs (des)	.	34	
— Degrés V	.	22	
Grange-aux-Belles . . . III	27		
Grange-Batelière (de la) III	21		
Gravel	7		
Gravelle (avenne de)	.	.	36
Graviers (des)	2		
Gravilliers (des) . . . III	.	24	
Greffnlhe II	18		
— (rue & hospice de)	4		
Grégoire-de-Tonrs . . . IV	.	.	19
Grenelle (de) . . . . I, IV	.	14	
— (bonl. de) I	.	10	
— (gare et qnai de)	.	7	
— (passage de) I	.	11	
— (pont et stat. de)	.	4	
Grenéta III	.	24	
Grenier-St-Lazare . . . III	.	23	
— sur-l'Ean V	.	23	
Grétry II	.	21	
Greuze I	.	9	
Gribeauval IV	.	17	
Grille (de la)	.	.	9
Grilles (rue des)	34		
Grisons (passage des)	.	.	14
Gros	.	4	

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Grotte (de la)	.	.	8
Gnadelonpe (de la)	25	.	.
Gndin	.	.	1
Gnénégand *IV, V*	.	20	.
Gnénot (cité)	.	31	.
Guépine (impasse) *V*	.	23	.
Guérin-Boisseau *III*	.	24	.
Guerre (min. de la) *II, IV*	.	17	.
Guersant	9	.	.
Guichard	.	5	.
Gnilhem	.	29	.
Guillanme-Tell	11	.	.
Guilleminot	.	.	14
Guillemites (des) *III*	.	23	.
Guillou	.	4	.
Gnisarde *IV*	.	19	.
Gustave-Courbet	.	9	.
Gutenberg	.	.	7
— (Boulogne)	.	.	1
— (Le Pré-St-Gervais)	35	.	.
Guy-de-la-Brosse *V*	.	.	22
Gnyot	11	.	.
Gny-Patin	23	.	.
Gymnase (théâtre du) *III*	.	24	.
Haies (des)	.	35	.
Hainant (dn)	32	.	.
Halévy *II*	.	18	.
Hallé	.	.	17
Halle aux Vins *V*	.	22	.
Halles-Centrales *III*	.	20	.
Halles (des) *III*	.	20	.
Hambonrg (de)	18	.	.
Hameau (du)	.	.	8
Hamelin *I*	.	9	.
Hanovre (de) *II*	.	21	.
Harlay (de) *V*	.	20	.
Harpe (de la) *V*	.	19	.
Harvey	.	.	26
Haudriettes (des) *III*	.	23	.
Haussmann (bonlevard) *II*	18	.	.
Hantefenille *V*	.	19	.
Hanteville (d') *III*	24	24	.
Hant-Pavé (dn) *V*	.	22	.
Hantponl (d')	29	.	.
Havre (dn) *II*	18	.	.
Haxo (rue & imp.)	36	36	.
Hébert (place)	25	.	.
Hébrard (passage)	27	.	.
Helder (du) *II*	.	21	.
Hélène	17	.	.
Henri-Chevreau	.	33	.
— Lepage (cité) *I*	.	12	.
— Martin (av.) *I*	.	9	.
— — (Vanves)	.	.	9
— Monnier	21	.	.
— Pape	.	.	24
Henri IV (bonl. & quai) *V*	.	25	.
— — (lycée) *V*	.	22	.
Henri-Regnanlt	.	.	18
Hérault (de l')	.	.	33
Héricart	.	7	.
Hermel	19	.	.
Hérold *III*	.	21	.
Herschell *IV*	.	.	19
Hippolyte-Maindron	.	.	17
Hirondelle (de l') *V*	.	19	.
Hoche (avenne)	12	.	.
— (Issy)	.	.	6
— (Pantin)	34	.	.
Honoré-Chevalier *IV*	.	16	.
Hôpital (boul. & pl. de l') *V*	.	.	25
— Militaire	24	.	.
— Saint-Louis (de l')	27	.	.
— Wallace	5	.	.
Horloge (quai de l') *V*	.	20	.
Hortense	.	.	18
Hospices (des)	.	.	27
Hospitalières-Saint-Gervais (des) *III*	.	23	.
Hôtel (de l')	1	.	.
— d'Argenson (imp. de l') *V*	.	23	18
— Colbert (de l') *V*	.	22	27
— Dieu *V*	.	23	.
— de Ville *V*	.	23	.
— — (rue, quai & pl. de l') *V*	.	23	.
— — (& rue de l'; Courbevoie)	1	.	.
— — (rue de l'; Neuilly)	5	.	.
Houdart	.	30	.
Houdon	20	.	.
Hnchette (de la) *V*	.	19	.
Huissiers (des)	2	.	.
Humboldt	.	.	20
Hnyghens	.	.	16
Hyacinthe (impasse) *V*	.	23	.
Iéna (av. & place d') *I*	.	12	.
— (pont d') *I*	.	8	.
— (passage d')	8	.	.
Immaculée-Conc. (coll. de l')	.	.	8
Immenbles-Indnstriels (des)	.	31	.
Imprimerie Nationale *III*	.	23	.
Industrie (de l')	1	.	.
— (pass. de l') *III*	.	24	.
Ingres (avenue)	.	5	.
Inkermann (boul. & rond-point d')	5	.	.
Innocents (des) *II*	.	20	.
Institut (palais & pl. de l') *IV*	.	20	.
— Agronomique	.	.	22
— Catholique *IV*	.	16	.
— Pasteur	.	.	13
Instruction Publique (ministère de l') *IV*	.	17	.
Intérieur (min. de l') *II*	.	15	.
Invalides (boul. des) *IV*	.	13	.
— (hôtel des) *IV*	.	14	.
— (espl. & pont des) *II, IV*	.	14	.
Irlandais (des) *V*	.	.	19

	B.	R.	G.
Islettes (des)	23		
Isly (de l') *II*	18		
— (pass. d')	8		
Issy			6
— (château d')			6
— (pont d')			2
— (porte d')			8
— (rue d')			9
— les-Moulineaux (quai d')			2
Italie (avenne & porte d')			24
— (place d')			23
Italiens (boul. des) *II, III*		21	
Ivry			30
— (av., porte, & pass. d')			27
Jabach (passage) *III*		23	
Jacob *IV*		20	
Jacqnemont	17		
Jacques-Cœur *IV*		25	
— Dulud	6		
Janson-de-Sailly (lycée)		6	
Jardin d'Acclimatation	3		
— du Palais-Royal		21	
— de Paris *II*		15	
— des Plantes *V*			22
— (rue du)			12
Jardinet (du) *IV, V*		19	
Jardiniers (des)			32
Jardins-Saint-Paul (des) *V*		22	
Jarente (de) *V*		26	
Jarry (cité) *III*	24		
Jasmin		4	
Javel (de)		7	7
— (qnai de)		4	4
Jean-Baptiste-Dumas	8		
— — Potin			9
— Bart *IV*		16	
— Beansire (r. & imp.) *V*		26	
— Bologne		5	
— Cottin	25		
— de-Beanvais *V*		19	
— François-Lépine	23		
— Goujon *I, II*		15	
— Jacques-Ronsseau *III*		21	
— — — (Issy)			3
— — — (Ivry)			33
— Lantier *III*		20	
— Leclaire	16		
— Macé		28	
— Nicot *II*		14	
— Robert	23		
— Tison *III*		20	
Jeanne			14
— d'Arc (rue & pl.)			26
— — (Issy)			8
Jemmapes (qnai de) *III*	27	27	
— (passage)	10		
Jenner			26
Jessaint (de)	23		
Jeu-de-Bonles (pass. dn) *III*		27	
Jen-de-Panme *II*		18	
JennesAvengles(inst.des) *IV*		13	
Jennes Détenns (prison des)		29	
Jeûnenrs (des) *III*		21	
Jobert (passage)	16		
Joinville (de)	29		
Joissans (passage)			12
Jonas			23
Jonquière (de la)	16		
Jonquoy			14
Joseph-Dijon	19		
Joubert *II*	18		
Jonffroy	11		
— (passage) *III*	21		
Jonr (du) *III*		21	
Jonrdan (boulevard)			21
Jonvenet			1
Jony (de) *V*		23	
Jnge		7	
Juillet (colonne de; Bast.)		25	
Jnles-César *V*		25	
— Joffrin (place)	19		
— Lacheny			15
— Sandean (boul.)		5	
Julie			14
Jnlien-Lacroix		30	
Jnliette-Lambert	11		
Jullien			9
Jnra (dn)			23
Jnssienne (de la) *III*		21	
Jnssien (rue & pl. de) *V*		22	
Jnstice (palais de) *V*		20	
— (min. de la) *II*		18	
— (rue de la)		36	
Keller		29	
Kellermann (boulevard)			24
Keppler *I*		12	
Kléber (av.) *I*		9	
— (Issy)			6
— (Le Pré-St-Gervais)	35		
— (Levallois-Perret)	7		
Knss			24
La Barre (de)	20		
Labat	23		
La Baume (de) *II*	15		
Labie	9		
La Boëtie	15	15	
Labois-Rouillon	25		
Laborde (rue & sq. de)	18		
Labordère	3		
La Bourdonnais (av. de) *I*		11	
Labrouste			14
La Brnyère	21		
Lacaille	16		
Lacaze			18
Lacépède *V*			22
La Chaise (de) *IV*		16	

	B.	R.	G.
Lachambeaudie (place)	.	.	29
Lacharrière	.	29	
La Condamine (de)	17		
Lacordaire	.	.	7
Lacroix	16		
Lacuée *V*	.	25	
Laënnec (hôpital) *IV*	.	16	
La Fayette *II*	21		
— (place)	24		
Laferrière (passage)	21		
La Feuillade (de) *III*	.	21	
Laffitte *II, III*	21	21	
La Fontaine (de)	.	4	
Laghouat (de)	23		
Lagille	16		
Lagny (de)	.	34	
Lagrange *V*	.	22	
Lahire	.	.	26
Lainet (passage)	.	28	
Lakanal	.	.	10
— (Montrouge)	.	.	18
Lalande	.	.	17
Lallier	20		
Lamandé	14		
Lamarck	20		
Lamartine	21		
— (square)	.	6	
Lamblardie	.	.	31
Lambrechts	1		
La Michodière (de) *II*	.	21	
La Motte-Picquet (av. de) *I*	.	10	
Lancette (de la)	.	.	31
Lancry (de) *III*	27	27	
Landrieu (passage) *I*	.	11	
Languedoc (de)	.	22	
Lanneau (de) *V*	.	19	
Lannes (boulevard)	9	6	
Lannois	7		
Lantier	16		
La Péronse *I*	.	12	
Laplace *V*	.	22	
Lappe (de)	.	25	
La Quintinie	.	.	10
Lard (au) *III*	.	20	
La Reine (cours) *I, II*	.	15	
La Reynie (de) *III*	.	23	
Lariboisière (hôpital)	23		
La Rochefoucauld (hospice)	.		17
— (de)	21		
Larnac	1		
Laromigière *V*	.	.	19
Las Cases (de) *IV*	.	17	
Latérale	.	.	11
La-Tour-d'Auvergne (de)	21		
Latour-Maubourg (boul. & square) *II, IV*	.	14	
Latran (de) *V*	.	19	
La Trémoille (de) *I*	.	12	
Langier	11		
Lanmière (avenue de)	29		
Lanriston *I*	.	9	

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Lauznn	30		
Lavandières (des) *III*	.	20	
Lavoisier *II*	18		
La Vrillière (de) *II, III*	.	21	
Lazaristes (les) *IV*	.	16	
Leblanc	.	.	4
Lebonis	.	.	16
Lebouteux	14		
Le Brun	.	.	22
Lécluse	17		
Leconte-de-Lisle	.	4	
Lecourbe *IV*	.	.	10
Lecuirot	.	.	14
Ledion	.	.	14
Ledru-Rollin (avenne) *V*	.	25	
— — (Malakoff)	.	.	12
— — (Montrouge)	.	.	15
Lefèvre (boulevard)	.	.	11
Lefort	19		
Legendre	14		
Légion d'Honneur (pal.) *II*	.	17	
Legnand	30		
Le Goff *V*	.	19	
Legouvé *III*	27	27	
Legrand	.	.	12
Leibnitz	19		
Lemaignan	.	.	21
Lemercier	17		
Lemière (cité)	33		
Lemoine (passage) *III*	.	24	
Lemoult	.	.	7
Le Nôtre *I*	.	8	
Léo-Delibes *I*	.	9	
Léon	23		
— Cladel *III*	.	21	
Léonard-de-Vinci *I*	.	9	
Léonce-Reynaud *I*	.	12	
Léonidas (passage)	.	.	17
Léonie	18		
Lepage (cité)	27		
Le Peletier *II, III*	21	21	
Lepic	20		
Le Regrattier *V*	.	22	
Leriche	.	.	11
Leroux *I*	.	9	
Lesage	30		
— (cité)	.	29	
Lesdiguières *V*	.	25	
Lesseps (de)	.	32	
— (de; Neuilly)	5		
Le Suenr	9		
Le Tasse *I*	.	8	
Letellier	.	10	
Letort	19		
Levallois-Perret	7		
Levée (passage)	.	.	26
Levert	33		
Lévis (rue & place de)	14		
Lhomme (passage)	.	28	
Lhomond *V*	.	.	19
Lhuillier	.	.	11

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Liancourt	.	.	17
Liberté (de la)	33		
— (avenue de la)	.	.	36
Liégat (chemin du)	.	.	30
Lilas (des)	33		
— (avenue des)	36		
Lille (de) *II, IV*	.	17	
Lincoln *I*	.	12	
Lingerie (de la) *III*	.	20	
Linné *V*	.	.	22
Linois	.	7	
Lions (des) *V*	.	25	
— (cour des) *III*	.	26	
Lisbonne (de)	15		
Littré *IV*	.	16	16
Lobau (place) *V*	.	23	
Lobineau *IV*	.	19	
Logelbach (de)	14		
Loing (du)	.	.	18
Loire (quai de la)	29		
Lombards (des) *III*	.	23	
Londres (de)	18		
Longchamp (rue & rond-point de) *I*	.	9	
— (de; Neuilly)	2		
Loos (de) *III*	27		
Lord-Byron *I*	12		
Lorraine (de)	29		
— (de; Levallois-Perret)	10		
Louis-Blanc	27		
— — (Levallois-Perret)	11		
— — (Malakoff)	.	.	12
— Braille	.	.	34
— David	.	8	
— le-Grand *II*	.	18	
— le-Grand (lycée) *V*	.	19	
— Philippe *V*	.	23	
— — (Neuilly)	5		
— Thuillier *V*	.	.	19
Lourcine or Broca (hôp. de)	.	.	20
Lourmel (rue & imp.)	.	7	7
Louvois (rue & square) *II, III*	.	21	
Louvre (pal., musées, quai, & rue du) *II, III*	.	20	
Lowendal (av. de) *IV*	.	13	
Lubeck (de) *I*	.	9	
Lulli *II*	.	21	
Lune (de la) *III*	.	24	
Lunéville (de)	29		
Lunnin (du)	.	.	18
Lutèce (de) *V*	.	20	
Luxembourg (du)	.	16	
— (palais & jardin du) *IV*	.	19	19
— (gare du) *V*	.	19	
Luynes (rue & square de) *IV*	.	17	
Lyannes (des)	.	36	
Lycée (boul. du)	.	.	9
Lyon (de) *V*	.	25	
— (gare de)	.	.	28
Mabillon *IV*	.	19	
Macdonald (boulevard)	31		
Macé	.	28	
Mac-Mahon	12		
Madame *IV*	.	16	
Madeleine (boul., égl., marché, & pl. de la) *II*	.	18	
— (pass. & gal. de la) *II*	.	18	
Mademoiselle	.	.	10
Madone (de la)	25		
Madrid (de)	15		
— (avenue de)	2		
— (porte de)	3		
Magasins Généraux	.	.	33
Magdebourg (de) *I*	.	8	
Magellan *I*	.	12	
Magenta (boul. & cité de) *III*	24	27	
Mail (du) *III*	.	21	
Maillot (boulevard)	6		
— (porte)	9		
Main-d'Or (cour de la)	.	28	
Maine (av., pl., & rue du) *IV*	.	.	16
Maire (rue au) *III*	.	24	
Mairie du Ier arrondiss. *III*	.	20	
— du IIe *III*	.	21	
— du IIIe *III*	.	27	
— du IVe *V*	.	23	
— du Ve *V*	.	19	
— du VIe *IV*	.	16	
— du VIIe	.	14	
— du VIIIe *II*	.	18	
— du IXe *III*	21		
— du Xe *III*	.	24	
— du XIe	.	29	
— du XIIe	.	.	31
— du XIIIe	.	.	23
— du XIVe	.	.	17
— du XVe	.	.	10
— du XVIe	.	6	
— du XVIIe	17		
— du XVIIIe	19		
— du XIXe	29		
— du XXe	.	33	
— (rue de la)	.	.	9
Maison-Dieu (de la)	.	.	17
Maistre (de)	17		
Maître-Albert *V*	.	22	
Malakoff	.	.	12
— (avenue de) *I*	9	9	
— (de)	.	.	15
Malaquais (quai) *IV*	.	20	
Malar *I*	.	11	
Malebranche *V*	.	19	
Malesherbes (boulevard) *II*	.	18	
— (place)	14	.	
Malher *V*	.	26	
Malmaisons (des)	.	.	27
Malte (de) *III*	.	27	
Malte-Brun	.	33	
Mandar *III*	.	21	
Manin	29		

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Mansart	17		
Manuel	21		
Manutention (de la)	.	12	
Maraîchers (des)	.	34	
Marais (rue & imp. des) *III*	.	27	
Marbeau	9		
Marbeuf *I*	.	12	
Marc-Séguin	25		
Marcadet	19		
Marceau (avenue) *I*	.	12	
— (rue; Issy)	.	.	6
— (rue; Ivry)	.	.	30
Marché-aux-Bestiaux	31		
— des-Blancs-Manteaux *III*	.	23	
— aux Fleurs *V*	.	23	
— de-Montrouge (pl. du)	.	.	17
— Neuf (quai du) *V*	.	19	
— Saint-Honoré (du) *II*	.	18	
— (pass. du) *III*	.	24	
— (du; Levallois-Perret)	7		
— (du; Neuilly)	5		
Mare (de la)	33	33	
Marengo (de) *II, III*	.	20	
Marguerin	.	.	18
Margueritte	12		
Marguettes (des)	.	.	34
Marianne-Colombier	36		
Marie (pont) *V*	.	22	
— et-Lonise *III*	.	27	
— Stuart *III*	.	24	
— Thérèse (hospice)	.	.	16
Marignan (de) *I*	.	12	
Marigny (avenue) *II*	.	15	
Marine (min. de la) *II*	.	18	
Mariniers (sentier des)	.	.	14
Marivaux (de) *II*	.	21	
Marjolin	7		
Marne (quai de la)	29		
Maroc (rne & place du)	26		
Maronites (des)	.	30	
Marronniers (des)	.	5	
Marseille (de) *III*	.	27	
Marsollier *II*	.	21	
Martel *III*	24		
Martignac (rue & cité) *IV*	.	14	
Martin-Bernard	.	.	24
Martinval	7		
Martre	13		
Martyrs (des)	20		
Masséna (boulevard)	.	.	30
Massenet	.	.	12
Masseran *IV*	.	13	
Massillon *V*	.	22	
Masson	20		
Maternité (hospice de la)	.	.	19
Mathis	28		
Mathurin-Régnier	.	.	13
Mathurins (des) *II*	18		
Matignon (rne & avenne) *II*	.	15	
Maubert (place & imp.) *V*	.	22	
Maubeuge (de)	24		
Maublanc	.	.	10
Mauconseil *III*	.	21	
Maure (du) *III*	.	23	
Maurice (passage)	.	29	
Mauvais-Garçons (des) *V*	.	23	
Mayet *IV*	.	13	
Mayran	21		
Mazagran (rue & imp. de) *III*	.	24	
Mazarine *IV*	.	20	
Mazas (place) *V*	.	25	25
Mazet *V*	.	19	
Meaux (de)	29		
Méchain	.	.	20
Médéah (de)	.	.	16
Médecine (école de) *V*	.	19	
Médicis (de) *IV, V*	.	19	
Mégisserie (quai de la) *III, V*	.	20	
Méhul *II*	.	21	
— (Le Pré-St-Gervais)	35		
Meinadier	29		
Meissonier	11		
Ménages (square des) *IV*	.	16	
Ménars *II, III*	.	21	
Ménilmontant (de)	.	33	
— (porte & rue de)	.	36	
— (boul. & passage de)	.	30	
Mercœur	.	29	
Mérimée	.	6	
Merlin	.	29	
Meslay *III*	.	24	
Mesnil *I*	.	9	
Messageries (des)	24		
Messine (av. & square de) *II*	15		
Metz (quai de)	28		
Meuniers (des)	.	.	32
Meyerbeer *II*	.	18	
Mézières (de) *IV*	.	16	
Michal	.	.	24
Michel-Ange	.	1	1
— Bizot	.	34	32
— Hidalgo	32		
— le-Comte *III*	.	23	
Michelet	.	.	19
— (Issy)	.	.	8
— (avenue)	.	.	15
— (lycée)	.	.	9
— (quai)	4		
Michodière (de la) *II*	.	21	
Midi or Ricord (hôpital du)	.	.	19
— (du)	6		
Mignon *V*	.	19	
Mignottes (des)	33		
Milan (de)	18		
Militaire (école) *IV*	.	10	
Milly	10		
Milton (rue & cité)	21		
Minard (de)	.	.	6
Mines (école des) *IV*	.	.	19
Minimes (des) *V*	.	26	
Ministère de l'Agriculture *IV*	.	14	
— de la Guerre *II, IV*	.	17	

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Ministère de la Justice *II*	.	18	
— de la Marine. . . . *II*	.	18	
— de l'Instruction Publ. *IV*	.	17	
— de l'Intérieur . . . *II*	.	15	
— des Affaires Etrang. *II*	.	14	
— des Colonies . . . . *II*	.	17	
— des Finances. . . . *II*		20	
— des Travaux Publics *IV*	.	17	
— du Commerce et de l'Industrie . . . . . *IV*	.	14	
Miollis	.	10	
Mirabeau (rue & pont) . .	.	4	
— (Ivry)	.	.	30
Miracles (cour des) . . *III*	.	24	
Mirbel (de)	.	.	22
Miromesnil (de) . . . . *II*	15	15	
Missions-Etrangères . . *IV*	.	16	
Mogador . . . . . *II*	18		
Moines (des)	16		
Molière (fontaine & rue) *II*	.	21	
— (lycée)	.	5	
— (passage) . . . . . *III*	.	23	
— (Ivry)	.	.	33
Molitor (porte)	.	1	.
— (rue & villa)	.	.	1
Monceau (de)	15		
— (parc de)	15		
Moncey (rue & square) . .	18		
— (place) or pl. Clichy . .	17		
Mondétour . . . . . *III*	.	23	
Mondovi (de) . . . . . *II*	.	18	
Monge (école)	14		
— (rue, pl., & sq.) . . . *V*	.	22	22
Mongolfier.	34		
Monjol	27		
Monnaie (de la) . . . . *III*	.	20	
Monnaies (hôtel des) *IV*, *V*	.	20	
Monsieur . . . . . *IV*	.	13	
— le-Prince . . . . *IV*, *V*	.	19	
Monsigny . . . . . *II*	.	21	
Montagne-Sainte-Geneviève (de la) . . . . . *V*	.	22	
Montaigne. . . . . *II*	.	15	
— (av.) . . . . . *I*, *II*	.	12	
— (lycée) . . . . . *IV*	.	.	19
Montalivet . . . . . *II*	.	15	
Montbrun (rue & pass.) . .	.	.	17
Montcalm	19		
Mont-Cenis (du)	19		
Montchanin	14		
Mont-de-Piété . . . . . *III*	.	23	
— — . . . . . *IV*	.	16	
Mont-Dore (du)	17		
Montebello (quai de) . . *V*	.	22	
Montempoivre (r. & porte de)	.	.	34
Montenotte (de)	12		
Montéra	.	34	
Montesquieu . . . *II*, *III*	.	20	
Montessny (de) . . . . . *I*	.	11	
Montfancon . . . . . *IV*	.	19	
Montgallet			31

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Montgolfier . . . . . *III*	.	24	
Montholon (rue & square)	21		
Montibœufs (des)	.	36	
Montlonis	.	32	
Montmartre . . . . . *III*	.	21	
— (boulevard & cité) . *III*	.	21	
— (cimetière)	17		
Montmorency(av.& boul. de)	.	1	
— (de) . . . . . *III*	.	23	
Montorgueil . . . . . *III*	.	21	
Mont-Parnasse (du) . . *IV*	.	.	16
— — (boul. du). . . . *IV*	.	.	16
— — (cimetière)	.	.	16
— — (gare) . . . . . *IV*	.	.	16
Montpensier. . . . . *II*	.	21	
Montrenil (porte de) . . .	.	34	
— (de)	.	31	
— (de; Pantin)	34		
Montrosier.	6		
Montronge	.	.	15
— (boulevard).	.	.	16
— (porte de)	.	.	18
Monts (chemin des)	.	.	6
Montsouris (av. & parc) . .	.	.	1
Mont-Thabor (du) . . . *II*	.	18	
Mont-Tonnerre (imp. du) *IV*	.	.	13
Montyon (de) . . . . . *III*	21		
Morand	.	30	
Morard	.	.	14
Moreau . . . . . *V*	.	25	
Morère	.	.	18
Moret	.	30	
Morgne (la) . . . . . *V*	.	22	
Morillons (des)	.	.	11
Morland (boul. & pont) . *V*	.	25	
Mornay . . . . . *V*	.	25	
Mortier (boulevard)	36	36	
Moscou (de)	18		
Moselle (de la)	29		
Motte-Picquet (av. de la) *I*, *IV*	.	10	
Mouffetard . . . . . *V*	.	.	22
Monlin-de-Beurre (du). . .	.	.	13
— de-la-Pointe (du). . . .	.	.	24
— des-Prés (du).	.	.	23
Moulineaux (avenue des) .	.	.	2
— (route des)	.	.	3
Moulinet (du)	.	.	24
Moulins (des) . . . . . *II*	.	21	
Monlin-Vert (rne & imp. du)	.	.	17
Mousquetaires (pass. des) .	.	.	28
Mousset-Robert	.	.	34
Moussy (de) . . . . *III*, *V*	.	23	
Monton-Dnvernet	.	.	17
Mouzaïa (de)	33		
Mozart	.	5	
Muette (chât. & porte de la)	.	5	
Mulhouse (de) . . . . *III*	.	21	
Muller	20		
Murat (bonlevard)	.	1	1
Murillo	15		
— (Vanves)	.	.	9

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Musée Carnavalet . . . . *V*	.	26	
— Cernuschi	15		
— de Galliéra . . . . . *I*	.	12	
— Guimet . . . . . *I*	.	12	
— Gustave-Moreau	21		
— de Sculpt. Comparée . *I*	.	8	
— d'Ethnographie . . . . *I*	.	8	
Mussard	10		
Myrrha	23		
Nanettes (des)	.	30	
Nansouty	.	.	21
Nantes (de)	28		
Naples (de)	15		
Napoléon Ier (tombeau de) *IV*	.	14	
Nation (de la)	23		
— (place de la)	.	31	
National (boulevard) . . .	13		
— (pont)	.	.	29
Nationale	.	.	26
— (Conflans)	.	.	33
Nativité (place & église de la)	.	.	29
Navarin (de)	21		
Navarre (de) . . . . . *V*	.		22
Navier	16		
Necker . . . . . *V*	.	26	
— (hospice) . . . . . *IV*	.	13	
Nemours (de)	.	27	
Nesle (de) . . . . . *IV, V*	.	20	
Neuf (Pont) . . . . *III, V*	.	20	
Neuilly (av. de)	5		
— (pont de)	2		
— (porte de)	3		
— Levallois (hippodr. de) .	4		
Neuve-des-Bonlets	.	31	
— Popincourt	.	30	
Néva (de la)	12		
Nevers (de) . . . . . *IV, V*	.	20	
Newton . . . . . *I*	.	12	
Ney (boulevard)	22		
Nice (de)	.	32	
Nicolaï	.	.	32
Nicolas-Chuquet	11		
— Flamel . . . . . *III*	.	23	
— Houel . . . . . *V*	.	.	22
Nicolet	20		
Nicolo	.	5	
Niel	11		
Nil (du) . . . . . *III*	.	24	
Nitot . . . . . *I*	.	12	
Noisy (de)	.	36	
Nollet	17		
Nonnains-d'Hyères (des) *V*	.	22	
Nord (gare du)	24		
— (rue du)	9		
Normande	.	.	9
Normandie (de) . . . . *III*	.	26	
Norvins	20		
Notre-Dame (église) . . . *V*	.	23	
Notre-Dame (pont) . . . *V*	.	23	
— (Issy)	.	.	8
— d'Auteuil	.	4	
— de-Bonne-Nonvelle (église & rue) . . . . *III*	.	24	
— de-Clignancourt (égl.) .	19		
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— de-la-Croix (égl.)	.	30	
— de-la-Gare (égl.)	.	.	26
— de-Grâce (église)	.	8	
— de-Lorette (rne & église)	21		
— de-Nazareth . . . . *III*	.	24	
— de-Reconvrance . . *III*	.	24	
— des-Blancs-Manteaux (église & rue) . . . . *III*	.	23	
— des-Champs (r. & égl.) *IV*	.	16	16
— des-Victoires (rue, place, & église) . . . . . *III*	.	21	
Nonvean Cirque . . . . *II*	.	18	
Nonveautés (th. des) . . *II*	.	21	
Oberkampf . . . . . *III*	.	30	
Obligado (d')	9		
Oblin . . . . . *III*	.	20	
Observatoire	.	.	19
— (av. & carrefour de l') *IV*	.	.	19
Octave-Feuillet	.	5	
Odéon (place, rne, & th. de l') . . . . . *IV, V*	.	19	
Odessa (d') . . . . . *IV*	.	.	16
Odiot (cité) . . . . . *I*	12		
Offémont (d')	14		
Oise (quai de l')	28		
Oiseaux (couvent des) . *IV*	.	13	
— (des)	.	.	12
Olier	.	.	8
Olive (l')	25		
Olivet (d') . . . . . *IV*	.	13	
Olivier-de-Serres (rue & pass.)	.	.	11
Omer-Talon	.	29	
Opéra (av. de l') . . . . *II*	.	21	
— (passage de l') . . . . *II*	21		
— (th., pl., & sq. de l') *II*	.	18	
— Comique (th. de l') . *II*	.	21	
Oran (d')	23		
Oratoire (r. & égl. de l') *II, III*	.	20	
Ordener	19		
Orfèvres (quai des) . . . *V*	.	20	
— (des) . . . . . *III*	.	20	
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Orgues (pass. des) . . . *III*	.	24	
Orillon (rne & impasse de l')	.	30	
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— (anc. gare d') . . . . *V*	.	.	25
— (nouvelle gare d') . *II*	.	17	
— (porte d')	.	.	18
— (quai d') . . . . . *V*	.	22	
— (rue d')	5		
Orme (de l')	.	.	14
Ormeaux (des)	.	31	

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Ormesson (d') V	.	26	
Ornano (boulevard)	22		
Orsay (quai d') . . I, II	.	11	
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— (de l'; Sablonville) . . .	6		
Ourcq (de l')	28		
— (canal de l')	29		
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Paillet V	.	19	
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Pajol	26		
Palais (boulevard du) . V	.	20	
— Bourbon (place du) . II	.	14	
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— des Beaux-Arts. . . . I	.	15	
— de Glace II	.	15	
— des Machines I	.	12	
Palais-Royal II	.	21	
— — (place du) II	.	20	
Palatine IV	.	19	
Palestine (de)	33		
Palestro (de) III	.	24	
Palikao (de)	.	30	
Palmyre	.	.	20
Panoramas (r. & pass. des) III	.	21	
Panoyaux (des)	.	30	
Panthéon (temple & pl. du) V	.	19	
Pantin	31		
— (de; Le Pré-St-Gervais)	35		
Paon-Blanc (du) V	.	23	
Pape-Carpentier IV	.	16	
Papillon	21		
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Parc (du)	.	.	1
Parcheminerie (de la) . . V	.	19	
Parc-Royal (du) III	.	26	
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— (de; Les Lilas)	36		
— (de; Malakoff)	.	.	12
— (de; Pantin)	34		
— (de; route de Bagnolet)	.	36	
Paris-Denfert (station de) .	.	.	20
Parme (de)	18		
Parmentier (avenue) . III	.	30	
— (rue)	8		
— (Courbevoie)	1		
— (Malakoff)	.	.	12
Partants (des)	.	33	
Parvis-Notre-Dame (place du) V		22	
Pascal			23
Pas-de-la-Mule (du) . . . V	.	26	
Pasquier	18	18	
Passy (pont & quai de) . I	.	8	
— (rue & place de) . . . I	.	5	
— (station de)	.	5	
Pasteur (boulevard) . . IV	.	.	13
— (Institut)	.	.	13
Pastourelle III		23	
Patay (rue & passage) . . .		.	27
Paul-Baudry I	.	12	
— Bert	.	28	
— Lelong III	.	21	
— Louis-Courier . . . IV	.	17	
— Verlaine (place)	.	.	23
Pauquet I	.	12	
Pavée V	.	23	
Pavillon (du)	34		
Pavillons (des)	33		
— (des; Charenton)	.	.	32
Payen	.	4	
— (impasse)	.	.	30
Payenne III	.	26	
Péclet	.	.	10
Pelée (ruelle) III	.	26	
Pélican (du) . . . II, III	.	20	
Pelleport	33	36	
Penthièvre (de) II	15		
Pépinière (de la) . . . II	18		
Péquay III	.	23	
Perceval	.	.	13
Perchamps (rue & place des)	.	4	
Perche (du) III	.	26	
Percier (avenue) . . . II	15		
Perdonnet	23		
Pereire (boulevard & place)	11		
Père-Lachaise (cimet. du) .	.	32	
Pergolèse	9		
Périchaux (chem. des) . . .	.	.	8
Pérignon IV	.	13	
Perle (de la) III	.	26	
— (de la; Malakoff) . . .	.	.	12
Pernelle III	.	23	
Pernety	.	.	14
Perrault III	.	20	
Perrée III	.	27	
Perret (passage).	.	.	26
Perrichont (avenue)	.	4	
Perrier	8		
Perronet IV	.	17	
— (Neuilly)	5		
Perrot.	.	.	15
Pétel	.	.	10
Pétiet	16		
Pétion.	.	29	
Petit	29		
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— Musc (du) V	.	25	
— Pont (& rue du) . . . V	.	22	
Petite-Arche (de la) . . .	.	.	2
— Boucherie (passage de la) IV	.	19	
— Pierre (de la)	.	32	
— Rue de Paris.	.	.	11

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Petites-Ecuries (cour, passage, & rue des) . . *III*	24		
Petits-Carreaux (des) . *III*	.	21	
— Champs (des). . *II*, *III*	.	21	
— Hôtels (des)	24		
— Pères (r. & pl. des) *II*, *III*	.	21	
Pétrarque . . . . . *I*	.	8	
Pétrelle	24		
Peupliers (avenue des) . .	.	1	
— (rue & poterne des) . .	.		24
— (des)	.	.	2
Phalsbourg (de)	14		
Pharmacie (école de) . *IV*	.	.	19
Philibert-Delorme	11		
Philippe-Auguste (avenue).	.	31	
Philippe-de-Girard	26		
Piat	30	30	
Picardie (de) . . . . . *III*	.	27	
Picciui	9		
Picot . . . . . *I*	.	9	
Picpus (de)	.	31	31
— (boulevard de)	.	31	34
— (cim., orat., & sémin. de)	.	31	
— (porte de)	.	.	35
Pierre-au-Lard . . . . *III*	.	23	
Pierre Charron . . . . . *I*	.	12	
— Guérin	.	1	
— Larousse	.	.	14
— — (Malakoff)	.	.	12
— le-Grand	12		
— Leroux . . . . . *IV*	.	13	
— Lescot . . . . . *III*	.	23	
— Levée . . . . . *III*	.	27	
— Nicole	.	.	19
— Nys	.	30	
— Picard	20		
— Sarrazin . . . . . *V*	.	19	
Pigalle (rue & place) . . .	20		
Pillet-Will . . . . . *II*	21		
Pinel (rue & place)	.	.	26
Pitié (hôp. & rue de la) *V*	.	.	22
Pixérécourt	33	33	
Plaine (de la)	.	34	
— (poterne de la).	.	.	8
Plaisance (porte de). . . .	.	.	11
Plauchat	.	31	
Plauche (de la) . . . . *IV*	.	16	
Plauchette (imp. de la) *III*	.	24	
Plantes (rue & cité des) . .	.	.	17
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Plateau (du).	30		
— (du; Les Lilas).	36		
— (du; Malakoff)	.	.	12
Plâtre (du) . . . . . *III*	.	23	
— (passage du) . . . . . *V*	.	19	
Plâtrières (chemin des) . .	32		
Plumet	.	.	13
Poccard	7		
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— — (rue & quai du) . . .	.	.	2
— — (porte du)	.	.	1

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Poiute-d'Ivry (de la) . . .	.	.	27
Poissonnière . . . . . *III*	.	24	
— (boul.) . . . . . *III*	.	21	
Poissonniers (rue & imp. des)	22		
— (des; Neuilly)	2		
Poissy (de) . . . . . *V*	.	22	
Poitevins (des) . . . . . *V*	.	19	
Poitiers (de)	.	17	
Poitou (de) . . . . . *III*	.	26	
Poliveau (de)	.	.	22
Polonceau	23		
Polytechnique (école) . . *V*	.	.	22
Pomard (de).	.	.	29
Pommiers (des)	35		
Pompe (de la). . . . . *I*	.	5	
Pouceau (rue & pass. du) *III*	.	24	
Poucelet	12		
Pondichéry (de).	.	10	
Pouiatowski (boulevard) .	.	.	32
Pont (du)	2		
— aux-Biches (imp. du) *III*	.	24	
— aux-Choux (du) . . *III*	.	26	
— de-Lodi (du) . . . . *V*	.	20	
Pouthieu (de). . . . *I*, *II*	.	15	
Pont-Louis-Philippe . . *V*	.	23	
— Neuf (du) . . . . . *III*	.	20	
— — (pass. du) . . . . *IV*	.	20	
— — (place du). . . . . *V*	.	20	
Pontoise (de) . . . . . *V*	.	22	
Ponts-et-Chaus. (éc. des) *IV*	.	17	
Popincourt	.	29	
Portalis (avenue & rue) *II*	15		
Port-aux-Lions (du)	.	.	33
Porte-Foin . . . . . *III*	.	24	
— Maillot (roud-point de la)	9		
— St-Martin (th. de la) *III*	.	24	
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Possoz (place)	.	5	
Postes (administr. des) *III*	.	21	
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Pouchet.	13		
— (porte)	16		
Poulet	23		
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Poussin	.	1	
Pradier	30		
Prague (de)	.	28	
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Pré (du).	36		
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— St-Gervais (le)	35		
— — (rue du)	33		
— — (porte du)	36		
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Préfecture de la Seine *II*	.	17	
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Presles (rue & imp. de) . *I*	.	10	
Pressoir (du)	.	30	
Prêtres (des) . . . . . *V*	.	19	
— St-Germain-l'Auxerrois (des) . . . . . *III*	.	20	
— St-Séverin (des) . . . *V*	.	19	
Prévost (passage)	.	.	20
Prévôt (du) . . . . . *V*	.	23	
Prévoyance (de la)	32		
Priestley	30		
Primevères (imp. des) . *III*	.	26	
Princes (passage des) *II*, *III*	.	21	
Princesse . . . . . *IV*	.	19	
Procession (de la)	.	.	13
Prony	11		
Prosper-Goubaux (place) .	15		
Proudhon	.	.	31
Prouvaires (des) . . . *III*	.	20	
Provençaux (imp. des). *III*	.	20	
Provence (de) . . . *II*, *III*	18		
Providence (de la)	.	.	24
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Puits-de-l'Ermite (du) . . *V*	.	.	22
Puteaux	17		
Puvis-de-Chavannes	11		
Py (de la)	.	36	
Pyramides (des). . . . *II*	.	18	
Pyrénées (rue & place des)	33	33	
Quatrefages . . . . . *V*	.	.	22
Quatre-Fils (des) . . . *III*	.	23	
— Septembre (du) . . . *II*	.	21	
— — (du; Malakoff) . . .	.	.	12
— Vents (des). . . . . *IV*	.	.	19
Quinault	.	.	10
Quincampoix . . . . . *III*	.	23	
Quintinie (de La)	.	.	10
Quinze-Vingts (hospice des) *V*	.	25	
Rabelais . . . . . *II*	.	15	
Rachel (avenue)	17		
Racine . . . . . *IV*, *V*	.	19	
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Radziwill . . . . . *II*, *III*	.	21	
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Rambonillet (de)	.	.	28
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Ramey	20		
Rampon . . . . . *III*	.	27	
Ramponneau	.	30	
Ranelagh (av. & rue du) .	.	5	
Rangée (chemin de la) . .	.	36	
Raoul (passage)	.	29	
Rapée (qnai de la) . . . *V*	.	.	25
Raphaël (avenue)	.	5	
— (Vanves)	.	.	9
Rapp (avenue) . . . . . *I*	.	11	
Raspail (boul.) . . . . *IV*	.	16	16
— (Levallois-Perret)	7		
— (Vanves)	.	.	9
Rataud . . . . . *V*	.	.	19
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Raymond	.	.	18
Raynaud (cité)	.	.	14
Raynouard . . . . . *I*	.	8	
Réale (de la) . . . . . *III*	.	20	
Réaumur . . . . . *III*	.	24	
Rébeval	30		
Récollets (rue & passage des) *III*	27		
Reculettes (ruelle des) . .	.	.	23
Regard (du). . . . . *IV*	.	16	
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Regnault	.	.	30
Reille (avenue & imp.) . .	.	.	21
Reims (de) . . . . . *V*	.	19	
Reine (cours la) . . *I*, *II*	.	15	
— Blanche (de la)	.	.	22
Rembrandt	15		
Rémusat (de)	.	4	
Renaissance (de la) . . . *I*	.	12	
— (théâtre de la) . . . *III*	.	24	
Renard (du) . . . . *III*	.	23	
Rendez-vous (du)	.	34	
Rennequin	11		
Rennes (pl. & rue de). *IV*	.	16	16
République (av. de la) *III*	.	27	
— (place de la) . . . . *III*	.	27	
— (pl. de la; Levall.-Perret)	7		
— (avenue de la; Malakoff)	.	.	12
— (av. de la; Montrouge) .	.	.	18
— (rue de la; Issy)	.	.	6
— (rue de la; Vanves) . .	.	.	9
— (théâtre de la) . . . *III*	.	27	
Réservoirs (des) . . . . *I*	.	8	
Retiro (cité du) . . . *II*	.	18	
Retrait (du)	.	33	
Reuilly (boulevard de) . .	.	.	31
— (porte de)	.	.	35
— (de)	.	28	31
— (station de)	.	.	31
Rénnion (passage de la) *III*	.	23	
— (rue & place de la) . .	.	32	
— (villa de la)	.	.	4
Reuss (pass. de la)	.	30	
Révolte (av. de la)	9		
— (route de la)	8		
Reynie (de la) . . . . *III*	.	23	
Rhin (du)	29		
Ribera	.	4	
Riblette	.	35	
Ricard (passage)	.	.	26
Richard-Lenoir	.	29	
— — (bonlevard) . . *III*, *V*	.	26	
— Wagner	.	5	
— Wallace (boulevard) . .	3		
Richelieu (de). . . *II*, *III*	.	21	
— (square) . . . . . *II*	.	21	

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Richepanse . . . . . *II*	.	18	
Richer . . . . . *III*	21		
Richerand (avenue) . . *III*	27		
Richomme	23		
Rigny (de) . . . . . *II*	15		
Rigoles (rue & cité des) . .	33	33	
Rimbaut (pass.)	.	.	17
Riquet	26		
Rivay	7		
Riverin (cité) . . . . . *III*	.	24	
Rivoli (de) . . . . *II, III*	.	20	
— (place de) . . . . . *II*	.	18	
Robert-Estienne . . . . . *I*	.	12	
Rochebrune	.	29	
Rochechouart (de)	21		
— (boul. de)	20		
Rocher (du)	15		
Rocroy (de)	24		
Rodier	21		
Roger	.	.	17
Rohan (de) . . . . . *IV*	.	20	
Roi-de-Sicile (du) . . . . *V*	.	23	
— Doré (du) . . . . . *III*	.	26	
Rollin . . . . . *V*	.	.	22
— (collège)	20		
Romainville (r. & porte de)	36		
Rome (de) . . . . . *II*	18		
— (cour de) . . . . . *IV*	.	.	13
Ronce (passage)	.	30	
Rondeaux (des)	.	33	
Rondelet	.	28	
Ronsard	20		
Ronsin (impasse) . . . *IV*	.	.	13
Roqnépine . . . . . *II*	15		
Roquette (de la)	.	29	
— (prison de la)	.	29	
Rosa-Bonheur . . . . . *IV*	.	13	
Roses (des)	25		
Rosiers (des) . . . . . *V*	.	23	
Rossini . . . . . *II, III*	21		
Rothschild (institut)	30		
Rotrou . . . . . *V*	.	19	
Rottembourg	.	.	34
Roubaix (place de)	24		
Rouelle . . . . . *I*	.	7	
Rougemont (rue & cité) *III*	.	21	
Rouget-de-l'Isle . . . . . *II*	.	18	
— — (Issy)	.	.	2
Roule (du) . . . . . *III*	.	20	
— (avenue du)	5		
Roussel	12		
Ronsselet . . . . . *IV*	.	13	
Rouvet	28		
Rouvray (de)	8		
Roy . . . . . *II*	15		
Royal (pont) . . . . . *II*	.	17	
Royale . . . . . *II*	.	18	
Royer-Collard (r. & imp.) *V*	.	19	
Rubens	.	.	23
Rudel (passage)	.	.	23
Ruisseau (du)	19		
Rungis (pl. de)	.	.	21
Ruty	.	34	
Ruysdaël (avenue)	15		
Sables (des)	.	.	8
Sablière (de la)	.	.	17
Sablonnière (de la)	.	.	10
Sablons (des) . . . . . *I*	.	9	
— (porte & boul. des) . . .	6		
Sablonville	5		
— (rue de)	6		
Sabot (du) . . . . . *IV*	.	16	
Sabra (passage)	.	.	15
Sacré-Cœur (couv. du) *IV*	.	14	
— — (église du)	20		
Sacrot	.	.	34
Sadi-Carnot	.	.	12
Saïda (de la)	.	.	11
St-Albin	.	.	18
St-Amand	.	.	14
St-Ambroise (égl., r., & imp.)	.	29	
St-Anastase . . . . . *III*	.	26	
St-André . . . . . *II*	18		
— des-Arts (rue & place) *V*	.	19	
St-Ange (passage)	16		
St-Antoine . . . . . *V*	.	25	
— (hôpital)	.	28	
St-Augustin . . . . . *II*	.	21	
— (égl.)	15		
St-Benoît . . . . . *IV*	.	17	
St-Bernard (église)	23		
— (quai) . . . . . *V*	.	25	
— (rue & pass.)	.	28	
St-Blaise	.	35	
St-Bon . . . . . *III*	.	23	
St-Brnno	23		
St-Charles (rond-point & r.) *I*	.	7	7
St-Claude (rue & imp.) *III*	.	26	
St-Cloud (avenue de) . . .	.	2	
— (porte de)	.	.	1
St-Denis (canal)	28		
— (b., r., porte, & imp.) *III*	.	24	
— (rue; Courbevoie) . . .	1		
— du-St-Sacrement (église) *III*	.	26	
— de-la-Chapelle (église) .	22		
St-Didier . . . . . *I*	.	9	
St-Dominiqn^{e} . . . . *I, II*	.	14	
St-Eloy (cour & église) . .	.	31	
St-Esprit (sém. du) . . . *V*	.	.	19
St-Etienne-du-Mont (rue & église) . . . . . *V*	.	22	
St-Eugène (église) . . . *III*	21		
St-Eustache (église, place, & impasse; Halles) . . *III*	.	21	
St-Fargeau (rue & 'lac') . .	36	36	
St-Ferdinand (chapelle, rue, & place)	9		
St-Fiacre (rue & imp.) . *III*	.	21	
St-Florentin . . . . . *II*	.	18	

	B.	R.	G.
St-François-de-Sales (égl.)	11		
— Xavier (pl. & égl.) *IV*		13	
St-Georges (église)	30		
— (rue & place) *II*	21		
St-Germain (boul.) *II, IV, V*		17	
— (île)			3
— (marché) *IV*		19	
— de-Charonne (église)		35	
— des-Prés (église & pl.) *IV*		19	
— l'Auxerrois (égl. & r.) *III*		20	
St-Gervais (église & place) *V*		23	
St-Gilles *III*		26	
St-Gothard (du)			20
St-Guillaume *IV*		17	
St-Hippolyte			20
St-Honoré *I*		9	
— (cloître) *II, III*		20	
— (rue) *II*		18	
— (marché) *II*		18	
St-Hyacinthe *II*		18	
St-Jacques *V*		19	19
— (boulevard & place)			20
— (square & tour) *III*		23	
— du-Haut-Pas (égl.) *V*			19
St-James (rue & porte)	3		
St-Jean-Baptiste-de-Belleville (église)	33		
— — de-Greuelle (église)			7
— de-Dieu (Frères) *IV*		13	
— St-François (église) *III*		23	
St-Joseph *III*		21	
— (égl.)		27	
— des Allemands	27		
— (Engl. R. C. church)	12		
— (hôpital)			14
St-Julien-le-Pauvre *V*		22	
St-Lambert			7
— de-Vaugirard			10
St-Laurent (église)	24		
St-Lazare (prison)	24		
— (rue & gare) *II*	18		
St-Leu (église) *III*		23	
St-Louis (hôpital) *III*	27		
— (île & pont) *V*		22	
— (lycée) *V*		19	
— aux-Invalides (église) *IV*		14	
— d'Antin (église) *II*	18		
— en-l'Ile (rue & église) *V*		22	
St-Mandé (av., porte, & r. de)			34
St-Marc *II, III*		21	
St-Marcel (boul. & égl.)			22
St-Martin *III*		23	
— (boul. & porte) *III*		24	
— (canal)	27	27	
— (cour) *III*	24		
— (marché) *III*		24	
St-Mathieu	23		
St-Maur *III*	27	29	
St-Maurice (boulevard)			36
St-Médard (rue & église) *V*			22
St-Merry (rue & égl.) *V, III*		23	
St-Michel (boul.) *IV, V*		19	19
— (hospice)			34
— (pont, place, & quai) *V*		19	
— (villa)		17	
— des-Batignolles (église)	17		
St-Nicolas (port) *II*		20	
— des-Champs (église)		24	
— du-Chardonnet (église)		22	
St-Ouen (av. & porte de)	16		
St-Paul (rue & pass.) *V*		25	
— Saint-Louis (église) *V*		25	
St-Pétersbourg (de)	17		
St-Philibert (avenue)			5
St-Philippe *III*		24	
— du-Roule (église) *II*	15		
— — (rue) *II*	15		
St-Pierre (impasse)			10
— (rue & église; Neuilly)	5		
— de-Chaillot (égl.) *I*		12	
— de-Montmartre (place, square & église)	20		
— de-Montrouge (église)			17
— du-Gros-Caillou (égl.) *I*		11	
— du-Temple (pass.) *III*		26	
— St-Antoine (passage) *V*		25	
St-Placide *IV*		16	
St-Quentin	24		
St-Roch (église & rue) *II*		18	
St-Romain *IV*		16	
St-Sabin *III, V*		26	
St-Sauveur *III*		21	
St-Sébastien (rue, passage & imp.) *III*		26	
St-Séverin (rue & église) *V*		19	
St-Simon *IV*		17	
St-Sulpice (r., pl., & égl.) *IV*		19	
— (séminaire de)		16	
— (séminaire de; Issy)			6
St-Thomas-d'Aquin (église, rue, & place) *IV*			17
St-Victor *V*		22	
St-Vincent (Montmartre)	20		
— de-Paul (église & rue)	24		
— de-Paul (sœurs de) *IV*		16	
St-Yves			18
Ste-Anne (église)			24
— (rue & pass.) *II*		21	
— Popincourt (pass.)		27	
Ste-Apolline *III*		24	
Ste-Avoye (pass. & imp.) *III*		23	
Ste-Barbe (collège) *V*		19	
Ste-Beuve *IV*			16
Ste-Cécile *III*	24		
Ste-Chapelle (pal. de just.) *V*		20	
Ste-Clotilde (église) *IV*		14	
Ste-Croix-de-la-Bretonnerie (rue & pass.) *III, V*		23	
— (institution)	8		
Ste-Elisabeth (r. & égl.) *III*		27	
Ste-Euphrasie	19		
Ste-Félicité (impasse)			10

	B.	R.	G.
Ste-Foy (rue & pass.) . *III*	.	24	
— (avenue; Neuilly) . . .	2		
Ste-Geneviève (place) . . *V*	.	22	
Ste-Isaure	19		
Ste-Marguerite (église) . .	.	28	
Ste-Marie	20		
— (cour & passage)	27		
— (avenue)	.	.	35
— (Courbevoie)	1		
— des-Batignolles (église) .	14		
Ste-Marthe . . . . . *III*	27		
Ste-Opportune (r. & pl.) *III*	.	20	
Ste-Pélagie (prison) . . . *V*	.	.	22
Ste-Périne (institution de).	.	4	
Saintonge (de) . . . . *III*	.	26	
Saints-Pères (des) . . . *IV*	.	17	
— (pont des) . . . . *II*, *IV*	.	20	
Salneuve	14		
Salomon-de-Caus . . . *III*	.	24	
Salpêtrière (de la)	.	.	26
— (hospice de la)	.	.	25
Sambre-et-Meuse (de) . . .	27		
Samson	.	.	23
Sandrié (impasse) . . . *II*	.	18	
Santé (impasse de la) . . .	.	.	19
— (rue & prison de la) . .	.	.	20
Santerre	.	.	31
Santeuil	.	.	22
Sarrette	.	.	18
Sauffroy	16		
Saules (des)	20		
Saulnier (passage) . . *III*	21		
Saussaies (des) . . . . *II*	.	15	
Saussaye (boulevard de la)	4		
Saussier-Leroy	12		
Saussure	14		
Sauvage	.	.	25
Sauval . . . . . *III*	.	20	
Savoie (de) . . . . . *V*	.	20	
Saxe (avenue de) . . . *IV*	.	13	
Scala (la) . . . . . *III*	.	24	
Sceaux (anc. gare de). . .	.	.	20
— Ceinture (station de). .	.	.	21
Scheffer . . . . . *I*	.	8	
Schœlcher	.	.	17
Schomberg . . . . . *V*	.	25	
Schomer	.	.	16
Scipion (rue & place) . . .	.	.	22
Scottish Church . . . . . *II*	.	15	
Scribe . . . . . *II*	.	18	
Sébastopol (boul. de) . *III*	.	24	
Secrétan	30		
Sedaine . . . . . *V*	.	29	
Sédillot . . . . . *I*	.	11	
Séguier . . . . . *V*	.	19	
Ségur (avenue de) . . *IV*	.	13	
Seine (de) . . . . . *IV*	.	20	
— (quai de la)	29		
— (boulevard & quai de la; Courbevoie)	1		
Sénat (palais du) . . . *IV*	.	19	

	B.	R.	G.
Sénégal (du)	.	30	
Sentier (du) . . . . . *III*	.	21	
— des Bossettes	.	.	30
Sept-Arpents (des)	32		
Sergent-Bauchat (du) . . .	.	31	
Serpente . . . . . *V*	.	19	
Sérurier (boulevard) . . .	32		
Servan	.	29	
Servandoni . . . . . *IV*	.	19	
Service Géographique de l'Armée . . . . . *IV*	.	14	
Seveste	20		
Sévigné . . . . . *V*	.	26	
Sèvres (de) . . . . . *IV*	.	16	
— (porte de)	.	.	5
Sèze (de) . . . . . *II*	.	18	
Sfax (de) . . . . . *I*	.	9	
Siam (de)	.	5	
Sibuet (pass.)	.	.	34
Simart	22		
Simon-le-Franc . . . . *III*	.	23	
Simonet (passage)	.	.	23
Simplon (du)	22		
Singer	.	5	
Smala (de la)	.	7	
Sœur-Rosalie (avenue) . .	.	.	23
Solférino (rue & pont de) *II*	.	17	
— (Vanves)	.	.	9
Solidarité (de la)	32		
Solitaires (des)	33		
Sommerard (du) . . . . *V*	.	19	
Sontay (de) . . . . . *I*	.	9	
Sorbier	.	33	
Sorbonne . . . . . *V*	.	19	
— (pl., r., & pass. de la) *V*	.	19	
Soufflot . . . . . *V*	.	19	
Soult (boulevard)	.	34	34
Source (de la)	.	1	
Sourdière (de la) . . . *II*	.	18	
Sourdis . . . . . *III*	.	23	
Sourds-Muets (instit. des). *V*	.	.	19
Soyer	2		
Spontini	.	6	
Staël (de) . . . . . *IV*	.	.	13
Stanislas (rue & passage) *IV*	.	.	16
— (collège) . . . . . *IV*	.	16	16
Steinkerque (de)	20		
Stemler (pass.)	30		
Stendhal	.	32	
Stéphenson	23		
Stinville (passage).	.	28	31
Strasbourg (rue & gare de)	24		
— (boulevard de). . . *III*	24	24	
Suchet (boulevard)	.	2	
Sud (passage du)	29		
Suffren (avenue de) . . . *I*	.	10	
Suger . . . . . *V*	.	19	
Suisses (passage des) . . .	.	.	
Sully (de) . . . . . *V*	.	25	
— (pont) . . . . . *V*	.	22	
Surcouf . . . . . *II*	.	14	14

	B.	R.	G.
Surène (de) . . . . . *II*	.	18	
Surmelin (du)	.	36	
Sycomores (avenue des) . .	.	1	
Tabacs (anc. manuf. des) *II*	.	14	
Tabna (cité)	.	.	13
Tache	.	.	7
Tacherie (de la) . . . . *V*	.	23	
Tage (du)	.	.	24
Taillandiers (des)	.	29	
Taillebourg (avenue de) . .	.	31	
Taillepain . . . . . *III*	.	23	
Taine	.	.	31
Taitbout . . . . . *II*	21	21	
Talma	.	5	
— (cité)	.	.	13
Tandou	29		
Tanger (de)	26		
Tanneries (des)	.	.	20
Tarbé	14		
Tardieu	20		
Taylor . . . . . *III*	.	24	
Téhéran (de) . . . . . *II*	15		
Télégraphe (du)	33	33	
Temple (du) . . . . . *III*	.	23	
— (boul. du) . . . . . *III*		27	
— (ancien marché du) *III*	.	27	
— (square du) . . . . *III*	.	24	
— Allemand	18		
— Anglican . . . . . *II*	.	15	
— Ecossais . . . . . *II*	.	15	
Téniers	.	.	1
Tenon (hôpital)	.	36	
Ternaux		27	
Ternes (pl. des)	12		
— (av. & porte des)	9		
Terrage (du)	27		
Terrasse (de la)	14		
— (de la; Charenton) . . .	.	.	32
Terre-Neuve (de)	.	32	
Terres-au-Curé (imp. des) .	.	.	27
Tertre (place du)	20		
Tesson	.	27	
Texel (du)	.	.	13
Thann (de)	14		
Théâtre (du)	.	7	
— Antoine . . . . . *III*	.	24	
— Déjazet . . . . . *III*		27	
— de l'Ambigu . . . . *III*	.	24	
— de l'Athénée . . . . *II*	.	18	
— de la Gaîté . . . . *III*	.	24	
— de la Porte-St-Martin *III*	.	24	
— de la Renaissance . *III*	.	24	
— de la République . . *III*	.	27	
— de l'Odéon . . . . . *V*	.	19	
— de l'Opéra . . . . . *II*	.	18	
— de l'Opéra-Comique . *II*	.	21	
— des Bouffes-Parisiens *II*	.	21	
— des Nouveautés . . . *II*	.	21	
— des Variétés . . . . *III*	.	21	

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Théâtre du Châtelet . . *V*	.	20	
— du Gymnase . . . . *III*	.	24	
— du Palais-Royal . . . *I*	.	21	
— du Vaudeville . . . *II*	.	18	
— Français . . . . . *II*	.	21	
— — (place du) . . . . *II*	.	21	
— Sarah-Bernhardt . . . *V*	.	23	
— Trianon	20		
Thénard . . . . . *V*	.	19	
Théodule-Ribot	12		
Théophile-Gautier	.	4	
— Roussel	.	28	
Thérèse . . . . . *II*	.	21	
Thermopyles (passage des)	.	.	17
Théry	.	6	
Thibaud	.	.	17
Thiboumery	.	.	11
Thierré (passage)	.	25	
Thionville (de)	29		
Tholozé	20		
Thorel . . . . . *III*	.	24	
Thorigny (de) . . . . . *III*	.	26	
Thouin . . . . . *V*	.	.	22
Tiers	.	.	23
Tilleuls (avenue des) . . .	.	1	
Tilsitt (de)	12		
Timbre (hôtel du) *II, III*	.	21	
Tiphaine	.	10	
Tiquetonne . . . . . *III*	.	24	
Tiron . . . . . *V*	.	23	
Titien	.	.	23
Titon	.	28	
Tivoli (passage de)	18		
Tlemcen	.	30	
Tocqueville (de)	14		
Tolbiac (de)	.	.	24
— (pont de)	.	.	29
Tombe-Issoire (de la) . . .	.	.	18
Torcy (rue & place) . . .	25		
Torricelli	9		
Toul (de)	.	.	34
Toullier . . . . . *V*	.	19	
Tour (de la; Passy) . . . *I*	.	6	
— (de la; Malakoff) . . .	.	.	12
— des-Dames (de la) . . .	18		
Tourelles (des)	36		
— (des; Montrouge) . . .	.	.	15
Tourlaque	17		
Tournefort . . . . . *V*	.	.	22
Tournelle (quai & pont de la) *V*	.	22	
Tournelles (des) . . *III, V*	.	26	
Tournon (de) . . . . . *IV*	.	19	
Tourtille (de)	.	30	
Tourville (avenue de) *I, IV*	.	13	
Toussaint-Féron	.	.	24
Touzelin (passage)	10		
Tracy (de) . . . . . *III*	.	24	
Traktir (de) . . . . . *I*	9		
Transvaal (du)	.	33	
Travaux Publ. (min. des) *IV*	.	17	

	B.	R.	G.
Traversière. . . . . *V*	.	25	
Trébert (impasse)	10		
Treilhard	15		
Trémoille (de La) . . . . *I*	.	12	
Trévise (rue & cité de) *III*	21		
Trézel	16		
— (Levallois-Perret)	10		
Tribunal de Commerce . *V*	.	20	
Trinité (passage de la) *III*	.	24	
— (rue & église de la) . .	18		
Trocadéro (av. du) . . . *I*	.	9	
— (stat. de l'av. du) . . .	.	6	
— (palais & place du) . *I*	.	8	
Trois-Bornes (des).	.	27	
— Couronnes	.	30	
— Frères (des)	20		
— Portes (des) . . . . *V*	.	22	
Tronchet . . . . . *II*	18	18	
Trône (avenue du)		31	
Tronson-Ducoudray . . .*II*	18		
Trousseau (square & rue) .	.	28	
— (hôpital)	.	.	34
Troyon	12		
Trudaine (avenue)	20		
Truffaut	14		
Tuileries (jard., palais, quai, & rue des) . . . . . *II*	.	17	
Turbigo (de) . . . . . *III*		24	
Turenne . . . . . *III*, *V*	.	26	
Turgie	.	.	12
Turgot (rue & place) . . .	21		
Turin (de)	18		
Ulm (d') . . . . . *V*	.	.	19
Union (passage de l') . . *I*	.	11	
Université (de l') *I*, *II*, *IV*	.	17	
Ursins (des) . . . . . *V*	.	23	
Ursulines (des) . . . . . *V*	.	.	19
Usines (des) . . . . . *I*	.	7	
Uzès (d') . . . . . *III*	.	21	
Vacquerie (la)	.	29	
Valadon. . . . . *I*	.	11	
Val-de-Grâce (hôp. & r. du)	.	.	19
Valence (de)	.	.	22
Valenciennes (de)	24		
Valentin	11		
— Haüy . . . . . *IV*	.	13	
Valette. . . . . *V*	.	19	
Valhubert (place). . . . *V*	.	.	25
Vallée (de la)	.	.	12
Vallier	8		
Valmy (quai de) . . . *III*	27	27	
— (rue de)	.	.	36
— (pass.)	10		
Valois (rue & place de) *II*	.	21	
Vandal	.	.	14
Vandamme	.	.	18
Van-Dyck (avenue)	12		

	B.	R.	G.
Vaneau (rue & cité) . . *IV*	.	13	
Vanves (& rue de).	.	.	9
— (rue & pass. de)	.	.	14
— (porte de)	.	.	11
— à-Montrouge (de)	.	.	12
Varenne (rue & cité de) *IV*	.	16	
Variétés (théâtre des) . *III*	.	21	
Varize (de)	.	.	1
Vauban (place) . . . . *IV*	.	13	
Vaucanson . . . . . *III*	.	24	
Vaucouleurs (passage) . .	.	30	
Vaudeville (théâtre du) .*II*	.	18	
Vaugelas	.	.	3
Vaugirard (de) . . . *IV*, *V*	.	16	13
— (boul. de) . . . . . *IV*	.	.	18
— (place de)	.	.	10
— (station de)	.	.	8
Vauquelin	.	.	19
Vauvenargues.	16		
Vauvilliers . . . . . *III*	.	20	
Vavin. . . . . *IV*	.	.	16
Véga (de la)	.	.	34
Vélasquez (avenue)	15		
Velpeau . . . . . *IV*	.	16	
Vendôme (passage) . . *III*	.	27	
— (place) . . . . . *II*	.	18	
Vendrezanne	.	.	23
Venise (de) . . . . . *III*	.	23	
Ventadour . . . . . *II*	.	21	
Ventes (hôt. des) . . . *III*	21		
Vercingétorix	.	.	14
Vergniaud	.	.	20
— (Levallois-Perret)	8		
Vernet . . . . . *I*	.	12	
Verneuil (de) . . . . . *IV*	.	17	
Vernier	8		
Véro-Dodat (passage) *II*, *III*	.	20	
Véron	20		
Verrerie (de la) . *III*, *V*	.	23	
Versailles (avenue de). . .	.	4	4
— (porte de)	.	.	8
Versigny	19		
Vertbois (du) . . . . . *III*	.	24	
Verte (allée) . . . . . *III*	.	26	
Vertus (des) . . . . . *III*	.	24	
Verzy (av. de).	9		
Vézelay	15		
Viala	.	7	
Viarmes (de) . . . . . *III*	.	21	
Vicq-d'Azir	27		
Victoire (de la) . . . . *II*	21		
Victoires (place des) . *III*	.	21	
Victor (boulevard)	.	.	8
— Cousin . . . . . *V*	.	19	
— Hugo (av.). . . . . *I*	.	9	
— — (avenue; Vanves) . .	.	.	9
— — (maison de) . . . . *V*	.	26	
— — (place)	.	9	
— — (lycée; r. de Sévigné) *V*	.	26	
— — (boul.; Clichy) . . .	13		
— — (boul.; Neuilly) . . .	5		

	B.	R.	G.
Victor Hugo (rue & place; Courbevoie)	1		
— — (Ivry)	.	.	33
— — (Les Carrières)	.	.	36
— — (Levallois-Perret)	10		
— — (Malakoff)	.	.	12
— — (Pantin)	34		
— Massé	21		
Victoria (av.) . . . *III, V*	.	23	
Vieille-du-Temple *III, V*	.	23	
Vieilles-Tuileries(cour des)*IV*	.	16	
Vienne (de)	18		
Vierge (pass. de la) . . . *I*	.	11	
Victe	11		
Vieux-Chemin-d'Ivry (du)	.	.	27
Vienx-Colombier (du) . *IV*	.	16	
Vigan (passage du) . . *III*	.	21	
Vignes (des)	.	5	
Vignolles (des)	.	35	
Vignon *II*	.	18	
— (passage)	.	.	4
Vilin	.	30	
Villa Gabriel *IV*	.	.	13
— Longchamp *I*	.	9	
— Saïd	6		
Villars (avenne de) . . *IV*	.	13	
Villedo *II*	.	21	
Villegranges (des)	36		
Ville-Hardonin . . . . *III*	.	26	
Villejnif (de)	.	.	23
Villejnst (de) *I*	.	9	
Ville-l'Evêqne (rue & place de la) *II*	.	15	
Ville-Nenve (de la) . . *III*	.	24	
Villersexel (de) . . . . *IV*	.	17	
Villette (de la)	33		
— (de la; Le Pré-St-Gervais)	32		
— (bassin de la)	29		
— (bonl. de la)	27		
— (porte de la)	28		
Villiers (av. de)	14		
— (porte & rue de)	8		
Villiot	.	.	28
Vinaigriers (des) . . . *III*	27		
— (cour des) *III*	24		
Vincennes (bois de)	.	.	35
— (conrs & porte de)	.	34	
— (gare de; Bastille) . . *V*	.	25	
Vincent	30		
Vinense *I*	.	8	

	B.	R.	G.
Vingt-Nenf-Jnillet (dn) *II*	.	18	
Vintimille	17		
Violet (passage) . . . *III*	24		
— (rne & place; Grenelle)	.	7	7
Visconti *IV*	.	20	
Vistnle (de la)	.	.	24
Vital	.	5	
Vitrnve	.	35	
Vitry (porte de)	.	.	30
Vivienne (r. & pass.) *II, III*	.	21	
Voie-Indnstrielle	.	.	34
Voie-Verte (de la)	.	.	18
Volney *II*	.	18	
Volontaires (des)	.	.	13
Volta *III*	.	24	
Voltaire (bonl. & place) *III*	.	29	
— (lycée)	.	30	
— (quai) *IV*	.	17	
— (Levallois-Perret)	7		
— (Montrouge)	.	.	15
Vosges (place des) *V*	.	26	
Vonillé (de)	.	.	11
Voûte (de la)	.	34	
— du-Cours (de la)	.	34	
Vrillière (de La) . *II, III*	.	21	
Wagram (av. de)	12		
— (pl. de)	11		
Washington *I*	12		
— et Lafayette (monument de) *I*	.	9	
Watt	.	.	29
Watteau	.	.	23
Wattianx (passage)	28		
Wattignies (de)	.	.	32
Weber	9		
Wilhem	.	4	
Wnrtz	.	.	21
Xaintrailles	.	.	26
Ybry	2		
Yvette (de l')	.	1	
Yvon-de-Villarceau . . . *I*	.	9	
Zacharie *V*	.	19	
Zône (de la)	.	.	33
— (de la; Montrouge)	.	.	15

List of the Stations of the 'Métropolitain'.

Comp. p. 30 of the Handbook and the annexed Plans. Lost Property Office, see Appx., p. 34.

The Stations are about 500 mètres, or 1/3 M., distant from each other.

Stations and points of interest near them (the distances are given in parenthesis). — Uniform fares: 25 c. and 15 c.

1. **From the Porte de Vincennes to the Porte Maillot** (ca. 1/2 hr.).

Porte de Vincennes (Pl. R, 34; p. 253). *Vincennes* and *Bois de Vincennes* (pp. 255, 256; 1 1/4 M.). — The line passes through a tunnel following the Cours de Vincennes (p. 253) to the W. and then the Av. du Trône.

Place de la Nation, the terminus of line 2N (see Appx., p. 31). — Then by a tunnel under the Boul. Diderot.

Rue de Reuilly (Pl. R, 28; see p. 252).

Gare de Lyon (Pl. R, G, 25; see p. 182). — Thence under the Rue de Lyon.

Place de la Bastille (Pl. R, 25, *V*; p. 181), where the line crosses the Canal St. Martin in the open air. *Gare de Vincennes* (p. 255), *Pont Sully* (p. 182; 1/3 M.), *Halle aux Vins* (p. 327; 1/2 M.). — We pass above line 5 (see Appx., p. 33) and proceed under the Rue St. Antoine.

St. Paul (Pl. R. 26, 25). *Church of St. Paul & St. Louis* (p. 179), *Musée Carnavalet* (p. 187; 330 yds.), *Place des Vosges* and *Victor Hugo's House* (pp. 191, 192; 1/4 M.); *Ile St. Louis* (p. 268; 1/3 M.). — We now follow the Rue de Rivoli (tunnel).

Hotel de Ville (Pl. R, 23, *V*; p. 178). *St. Gervais* (p. 178; 1/8 M.), *Archives* and *Imprimerie Nationales* (pp. 183 & 186; 1/3 M.); *Notre-Dame* (p. 265; 1/3 M.), *Sorbonne* (p. 280; 3/4 M.), *Panthéon* (p. 283; 7/8 M.).

Châtelet (Pl. R, 20, *III*; p. 173), station in the Rue des Lavandières-Ste-Opportune. *Châtelet* and *Sarah Bernhardt Theatres* (pp. 40, 39; 165 yds., 1/8 M.), *Tour St. Jacques* (p. 173; 1/8 M.), *St. Merry* (p. 173; 1/4 M.), *Fontaine des Innocents* (p. 194; 1/8 M.); *Pont-Neuf* (p. 259; 1/4 M.), *Palais de Justice* (p. 261; 1/2 M.), *Place St. Michel* (p. 269; 1/2 M.), *Musée de Cluny* (p. 272; 2/3 M.).

Louvre (Pl. R, 20; *III*), at the Rue du Louvre (p. 90). *Musées du Louvre* (p. 94; 330 yds.), *St. Germain-l'Auxerrois* (p. 91; 165 yds.), *Bourse de Commerce* (p. 193; 1/8 M.), *Halles Centrales* (p. 194; 330 yds.), *St. Eustache* (p. 195; 1/3 M.), *Hôtel des Postes* (p. 193; 1/3 M.); *Pont des Arts* (p. 288; 1/4 M.), *Ecole des Beaux-Arts* (p. 291; 1/3 M.), *Institut* (p. 289; 1/3 M.), *Hôtel des Monnaies* (p. 291; 1/3 M.), *St. Germain-des-Prés* (p. 295; 2/3 M.).

Palais-Royal (Pl. R, 20, 21, *II*; p. 90). *Théâtre Français* (p. 88; 110 yds.), *Avenue de l'Opéra* (p. 88; 1/8 M.), *Bibliothèque Nationale* (p. 201; 1/3 M.), *Banque de France* (p. 89; 1/2 M.), *Place des Victoires* (p. 207; 1/3 M.); *Place* and *Pont du Carrousel* (pp. 70, 298; 110 yds., 1/4 M.).

Tuileries (Pl. R, 18, *II*; p. 67), opposite the Rue du Vingt-Neuf-Juillet. *Jardin des Tuileries* (p. 67), *Place de Rivoli* (p. 87; 165 yds.), *Place Vendôme* (p. 86; 1/4 M.); *Pont-Royal* (p. 298; 1/4 M.), *Gare du Quai-d'Orsay* (p. 298; 1/2 M.), *Palais de la Légion d'Honneur* (p. 298; 1/2 M.), *Pont de Solférino* (p. 298; 1/3 M.).

Place de la Concorde (Pl. R, 15, 18, *II*; p. 67), at the W. end of the Rue de Rivoli. *Jardin des Tuileries* (p. 67; 1/8 M.), *Champs-Elysées* (p. 71; 330 yds.); *Madeleine* (p. 77; 1/4 M.); *Pont de la Concorde* (p. 67; 1/4 M.), *Chambre des Députés* (p. 299; 1/2 M.).

Stations and points of interest near them (the distances are given in parenthesis). — Uniform fares: 25 c. and 15 c.

Champs-Elysées (Pl. R, 15, *II*; p. 75), at the entrance of the Av. Alexandre III. *Grand* and *Petit Palais* (pp. 74, 71; 55 yds., 165 yds.), *Palais de l'Elysée* (p. 71; 1/4 M.), *Théâtre Marigny* (p. 41; 165 yds.); *Esplanade* and *Gare des Invalides* (p. 302; 1/2 M.), *Hôtel des Invalides* (p. 303; 3/4 M.).

Rue Marbeuf (Pl. R, 12, *I*; p. 75). *St. Philippe-du-Roule* (p. 75; 1/3 M.); *Maison de François Ier* (p. 225; 1/2 M.), *Notre-Dame-de-Consolation* (p. 225; 1/2 M.). — Still under the Av. des Champs-Elysées.

Avenue de l'Alma (Pl. R, 12, *I*; p. 75). *Pont de l'Alma* (p. 225; 1/2 M.). — The line here attains a depth of 90 ft.

Place de l'Etoile (Pl. R, 12, *I*; p. 75). *Arc de Triomphe* (p. 75), Avenues mentioned at p. 76. — Junction for Lines 2 N & 2 S, see below & Appx., p. 31.

Rue d'Obligado (Pl. B, 9), below the Avenue de la Grande-Armée (p. 76).

Porte Maillot (Pl. B, 9; p. 223), at the beginning of Neuilly and near the Bois de Boulogne (p. 236). *Chapelle St. Ferdinand* (p. 224; 275 yds.), *Jardin d Acclimatation* (p. 238; 2/3 M.).

The Stations are about 1/3 M. apart.

2 N. Northern Circle from the Porte Dauphine to the Place de la Nation (ca. 33 min.).

Porte Dauphine (Pl. R, 6), at the entrance to the Bois de Boulogne (p. 236). — The line passes under the Av. Bugeaud.

Place Victor-Hugo (Pl. R, 9; p. 77). — Under the Av. Victor-Hugo (p. 76).

Place de l'Etoile (for Lines 1 & 2 S, see above & Appx., p. 31). — Under the Avenue de Wagram.

Place des Ternes (Pl. B, 12). *Russian Church* (p. 222; 330 yds.).

Rue de Courcelles (Pl. B, 12), under the Boul. de Courcelles (p. 220).

Parc Monceau (Pl. B, 15; p. 222). *Musée Cernuschi* (p. 221; 1/4 M.), *Place de Wagram* (p. 223; 2/3 M.).

Avenue de Villiers (Pl. B, 14, 15; p. 220). *Place* and *Boulevard Malesherbes* (pp. 223, 221; 1/3 M.). — Junction for line 3 (see Appx., p. 32). — Then below the Boul. des Batignolles (p. 220).

Rue de Rome (Pl. B, 17; p. 220).

Place de Clichy (Pl. B, 17; p. 220). *Eglise de la Trinité* (p. 212; 1/2 M.). — Then below the Boul. de Clichy (p. 215).

Place Blanche (Pl. B, 17; p. 216). *Moulin Rouge* (p. 216), *Cimetière Montmartre* (p. 216; 1/4 M.).

Place Pigalle (Pl. B, 20). *Musée Gustave-Moreau* (p. 211; 1/3 M.), *Notre-Dame-de-Lorette* (p. 211; 1/2 M.). — Farther on under the Boul. de Rochechouart.

Place d'Anvers (Pl. B, 20; p. 213). Cable-tramway from the Place St. Pierre to the *Sacré-Coeur* on Montmartre (p. 214; 1/3 M.). — Beyond the Rue de Clignancourt the line is carried on viaducts above the Boulevards de Rochechouart, de la Chapelle, and de la Villette. A picturesque view is obtained from this part of the line at night, with the lights of the town and of the Chemins de Fer du Nord and de l'Est.

Boulevard Barbès (Pl. B, 23). *Gare du Nord* (p. 209; 1/3 M.), *St. Vincent-de-Paul* (p. 210; 1/3 M.). — View on the right of the broad Boulevard de Magenta (p. 209). The Chemin de Fer du Nord is crossed.

Stations and points of interest near them (the distances are given in parenthesis). — Uniform fares: 25 c. and 15 c.

The Stations are about 1/3 M. apart.

Place de la Chapelle (Pl. B, 23). *Gare du Nord* (p. 209; 1/2 M.), *Gare de l'Est* (p. 209; 2/3 M.), *St. Laurent* (p. 209; 3/4 M.). — The Chemin de Fer de l'Est is crossed.

Rue d'Aubervilliers (Pl. B. 26). *Abattoirs of La Villette* (p. 241; 1 1/4 M.). — View of the Butte Montmartre surmounted by the basilica of the Sacré-Cœur (p. 214). On the left the Bassiu de la Villette (p. 241); on the right the Canal St. Martin (p. 241).

Rue d'Allemagne (Pl. B, 26; p. 240). *Bassin de la Villette* (p. 241 165 yds.), *Buttes-Chaumont* (p. 240; 1/2 M.).

Rue du Combat (Pl. B, 27; p. 240). *Buttes-Chaumont* (p. 240; 1/2 M.). — The high-level portion of the line ends here and we proceed under the Boul. de la Villette.

Rue de Belleville (Pl. B, R, 30). — Then below the Boul. de Belleville.

Rue des Couronnes (Pl. R, 30; p. 251).

Rue de Ménilmontant (Pl. R, 30). *Notre-Dame-de-la-Croix* (p. 251; 1/4 M.), *Réservoirs de la Dhuis* (p. 251; 1 M.). — Under the Boul. de Ménilmontant (p. 242).

Père-Lachaise (Pl. R, 29; p. 242), at the N. E. entrance to the Cemetery (p. 242; the next station is nearer). — We cross Line 3 (see Appx., p. 33). — Still under the Boul. de Ménilmontant (p. 242).

Avenue Philippe-Auguste (Pl. R, 32; p. 242). Principal entrance to the cemetery of *Père-Lachaise* (p. 242; 1/8 M.), *Rue de la Roquette* (p. 251), *Place Voltaire* (p. 251; 1/2 M.). — Then under the Boul. de Charonne.

Rue de Bagnolet (Pl. R, 32).

Rue d'Avron (Pl. R, 31). *Porte de Montreuil* (Pl. R, 34; 2/3 M.). — Still under the Boul. de Charonne.

Place de la Nation (Pl. R, 31; p. 252), the junction for Line 1 (see Appx., p. 29). The exit side of this station is at the end of the Av. de Bel-Air; the entrance is at the end of the Rue Fabre-d'Eglantine.

2S. Southern Circle from the Place de l'Etoile to the Place d'Italie (ca. 27 min.).

Place de l'Etoile (for Lines 1 and 2N), see Appx., p. 30. — The line passes under the Av. Kléber (p. 76).

Avenue Kléber (Pl. R, 12; *I*), at the end of the Rue Pauquet.

Rue Boissière (Pl. R, 9, *I*; p. 230). *Musées Guimet* and *Galliéra* (pp. 227, 226; 330 yds., 1/3 M.).

Trocadéro (Pl. R, 9, 8, *I*; p. 230). *Pont d'Iéna* (p. 233; 1/3 M.). — Under Rue Franklin and Rue Alboni.

Quai de Passy (Pl. R, 8, *I*; p. 233), station in the Square Alboni. — The line emerges here, crosses the fine Viaduct of Passy (p. 234; view), and proceeds on viaducts.

Quai de Grenelle (Pl. R, 8, *I*; see p. 314). *Station du Champ-de-Mars* (p. 314; 1/4 M.), *Champ-de-Mars* (p. 312; 1/4 M.), *Eiffel Tower* (p. 313; 1/3 M.); *Pont de Grenelle* (p. 233; 1/2 M.) — The line follows the Boul. de Grenelle (p. 312).

Rue Dupleix (Pl. R, 7, 10).

Avenue de La Motte-Picquet (Pl. R, 10). *Ecole Militaire* and *Champ-de-Mars* (p. 312; 1/4 M.). — View on the left of the dome of the Hôtel des Invalides.

Place Cambronne (Pl. R, 10). *Ecole Militaire* (p. 312; 330lyds.), *Hôtel des Invalides* (p. 303; 2/3 M.). — The line follows the Bou. Garibaldi.

Avenue de Suffren (Pl. R, 13, *IV*; p. 311). *Hôtel des Invalides* (p. 303; 3/4 M.). — The high-level portion of the line ends a little before the next station.

Stations and points of interest near them (the distances are given in parenthesis). — Uniform fares: 25 c. and 15 c.

The Stations are about 1/3 M. apart.

Boulevard Pasteur (Pl. G, 13). *Institut Pasteur* (p. 335; 330 yds.). — Then under the Boul. Pasteur and the Boul. de Vaugirard.

Gare Montparnasse (Pl. G, 16; p. 335), station in the Place du Maine. — Under the Boul. Edgar-Quinet.

Boulevard Edgar-Quinet (Pl. G, 16; see p. 335). *Cimetière Montparnasse* (p. 335), *Jardin du Luxembourg* (p. 323; 1/2 M.).

Boulevard Raspail (Pl. G, 16; see p. 335). *Cimetière Montparnasse* (p. 335), *Jardin du Luxembourg* (p. 323; 1/2 M.). — Under the Boul. Raspail.

Place Denfert-Rochereau (Pl. G, 17; p. 337). *Station de Paris-Denfert* (p. 337; 1/8 M.), *Observatoire* (p. 334; 1/3 M.), *Parc de Montsouris* (p. 338; 3/4 M.). — Under the Boul. St. Jacques.

Place St. Jacques (Pl. G, 20). *Observatoire* (p. 334; 1/3 M.), *Val-de-Grâce* (p. 331; 2/3 M.), *Parc de Montsouris* (p. 338; 3/4 M.). — The line re-emerges at this station and is carried on viaducts above the Boul. St. Jacques, and Boul. Auguste-Blanqui.

Rue de la Glacière (Pl. G, 20). — Still on viaducts above the Boul. Auguste-Blanqui. View to the left of the Panthéon and the dome of the Val-de-Grâce.

Rue Corvisart (Pl. G, 23). — A little beyond the station the line is again carried through tunnels, under the Boul. Auguste-Blanqui.

Place d'Italie (Pl. G, 23; p. 334). *Manufacture des Gobelins* (p. 332; 1/4 M.). — Junction for Lines 2 S, 5, & 6 (not yet completed; see Appx., pp. 33, 34). The station is at the beginning of the Boul. de la Gare.

3. From the Avenue de Villiers *(Boul. de Courcelles)* to the Place Gambetta (ca. 22 min.).

Avenue de Villiers (Line 2 N), see Appx., p. 32. — The line runs under the Rue de Constantinople and the Rue de Rome.

Place de l'Europe (Pl. B, 18; p. 213), station in the Rue de Rome at the end of the Rue de Madrid. *Church of St. Augustin* (p. 221; 1/4 M.), *Trinité* (p. 212; 1/2 M.). — Under the Rue de Rome.

Gare St. Lazare (Pl. B, 18, *II*; see p. 213), station opposite the Hôt. Terminus. *Trinité* (p. 212; 1/3 M.).

Rue Caumartin (Pl. B, 18; *II*), station in the Boul. Haussmann (p. 220). *Magasins du Printemps* (p. 48), *Madeleine* (p. 77; 1/4 M.). — Under the Rue Auber.

Opéra (Pl. R, 18, *II*; p. 79), station in the Place de l'Opéra. *Boulevards des Capucines* and *des Italiens* (pp. 79, 81), *Vaudeville* (p. 81; 110 yds.), *Théâtre des Nouveautés* (p. 81; 1/8 M.), *Opéra-Comique* (p. 82; 1/4 M.); *Place Vendôme* (p. 86; 1/4 M.), *Madeleine* (p. 77; 1/3 M.). — Under the Rue du Quatre-Septembre (p. 79).

Rue du Quatre-Septembre (Pl. R, 21; *II*). *Crédit Lyonnais* (p. 81), *Opéra-Comique* (p. 82; 330 yds.); *Bibliothèque Nationale* (p. 201; 1/4 M.).

Bourse (Pl. R, 21, *III*; p. 208). *Bibliothèque Nationale* (p. 201; 330 yds.), *Notre-Dame-des-Victoires* (p. 207; 1/4 M.), *Théâtre des Variétés* (p. 82; 1/4 M.), *Banque de France* (p. 89; 1/4 M.). — Then under the Rue Réaumur (p. 208).

Rue du Sentier (Pl. R, 21; *III*). *Boulevard Poissonnière* (p. 83; 1/4 M.), *Place des Victoires* (p. 207; 1/4 M.), *Hôtel des Postes* (p. 193; 1/4 M.).

Rue St. Denis (Pl. R, 24; *III*), in the Rue de Palestro. *Théâtre de la Gaîté* (p. 197; 1/8 M.), *Porte St. Denis* (p. 83; 1/4 M.), *Halles Centrales* and *St. Eustache* (pp. 194, 195; 1/3 M.).

Arts-et-Métiers (Pl. R, 24, *III*; see p. 196). *Conservatoire des Arts et Métiers* (p. 197), *St. Nicolas des Champs* (p. 196), *Porte St. Martin* (p. 84; 1/3 M.), *Archives* and *Imprimerie Nationales* (pp. 183, 186; 765 yds.). — Under the Rue de Turbigo.

Stations and points of interest near them (the distances are given in parenthesis). — Uniform fares: 25 c. and 15 c.

The Stations are about 1/3 M. apart.

Rue du Temple (Pl. R, 27, *III*; p. 200). *Square du Temple* (p. 200; 1/8 M.).
Place de la République (Pl. R, 27, *III*; p. 85), station beside the statue. — We pass under Line 5 (see below). — Then under the Av. de la République (p. 242).
Avenue Parmentier (Pl. R, 30).
Rue St. Maur (Pl. R, 30).
Père-Lachaise (Line 2 N), see Appx., p. 31. — Under the Av. Gambetta (p. 250).
Place Martin-Nadaud (Pl. R, 33; see p. 250). N. entrance of the *Cemetery of Père-Lachaise* (p. 246; 165 yds.).
Place Gambetta (Pl. R, 33; p. 250). The exit side of this station is at the corner of the Rue Belgrand; the entrance is at the corner of the Rue des Pyrénées.

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5. **From the Place d'Italie to the Gare du Nord** (open as far as the Rue de Lancry in June 1907; ca. 1/4 hr.).

Place d'Italie (Pl. G, 23; Line 2 S), see Appx., p. 32. — Under the Boul. de l'Hôpital (p. 329).
Rue de Campo-Formio (Pl. G, 23). *Manufacture des Gobelins* (p. 332; 1/3 M.).
Boulevard St. Marcel (Pl. G, 22). *Hospice de la Salpêtrière* (p. 329). — The high-level portion begins here. View to the right of the dome of the Salpêtrière.
Gare d'Orléans (*du Quai-d'Austerlitz*; Pl. G, 25, *V*; p. 327). *Pont d'Austerlitz* (p. 327; 1/8 M.), *Jardin des Plantes* (p. 327; 275 yds.). — The station is on a viaduct in the middle of the Gare d'Orléans; entrance in the Boul. de l'Hôpital, exit on the Quai d'Austerlitz. — The Seine is crossed by the Viaduc d'Austerlitz (p. 327; view to the left of the town).
Place Mazas (Pl. R, 25, *V*; p. 182). — We cross the canal called the Gare d'Eau de l'Arsenal (p. 181) and enter a tunnel under the Boul. Bourdon.
Arsenal (Pl. R, 25; *V*), station near the foot-bridge of that name.
Place de la Bastille (see Appx., p. 29), where we pass under Line 1. — Then under the Boul. Richard-Lenoir (p. 181).
Rue Bréguet-Sabin (Pl. R, 26; *V*). *Place des Vosges* (p. 191; 1/4 M.), *Victor Hugo's House* (p. 192; 1/3 M.).
Boulevard Richard-Lenoir (Pl. R, 26), station almost opposite the Passage Moufle. — Farther on under the Boul. Voltaire.
Rue Oberkampf (Pl. R, 27; *III*).
Place de la République (Pl. R, 27; *III*), see above. — We pass over Line 3 and under the Boul. de Magenta (tunnel).
Rue de Lancry (Pl. R, 27; *III*), the temporary terminus.
The line is being continued under the Boul. de Magenta and the Rue du Faubourg-St-Martin to the —
Gare de l'Est (Pl. B, 24; p. 209), which will be a station also on Lines 4 & 7 (see below & Appx., p. 34). The terminus will be at the —
Gare du Nord (Pl. B, 24), which will have a station also on Line 4 (see below).

Additional Lines are being laid, or are projected, as follows: 4. **From the Porte de Clignancourt** (Pl. B, 19) **to the Porte d'Orléans** (Pl. G, 18). This line (7 M.) will traverse the town from N. to S., with stations at the *Gares du Nord* and *de l'Est* (Pl. B, 24; see p. 209) and the *Halles Centrales* (Pl. R, 20; *III*); it will then pass under the Seine by tubular tunnels above the *Pont au Change* (Pl. R, 19, *V*; p. 260) and the *Pont St. Michel* (Pl. R, 19, *V*;

p. 269), and stop at *St-Germain-des-Prés* (Pl. R, 19, *IV*; see p. 294) and the *Gare Montparnasse* (Pl. G, 16).

6. **From the Place d'Italie to the Place de la Nation** (see pp. 334, 253) a prolongation of Line 2 S, which will cross the Seine by the *Pont de Bercy* (Pl. G, 28).

7. **From the Hôtel de Ville** (Pl. R, 23; *V*) **to the Place du Danube** (Pl. B, 32), viâ the *Opéra* (Pl. R, 18; *II*; p. 79), the *Gare de l'Est* (Pl. B, 24; p. 209), and the *Buttes-Chaumont* (Pl. B, 30).

8. **From the Opéra** (p. 79) **to Auteuil** (Porte Molitor; Pl. R, 1), viâ the *Madeleine* (Pl. R, 18; *II*), the *Place de la Concorde* (Pl. R, 18; *II*), and the *Esplanade des Invalides* (Pl. R, 14; *II*, *IV*).

For *Lost Property* apply at the Gare de Vincennes (1.30-7 p.m.) within the first 48 hrs.; after that at the office at Quai des Orfèvres 36.

Omnibus Routes.

Fares, when not otherwise indicated: outside 15 c., other places and correspondances 30 c. Comp. p. 28 of the Handbook.

Lines	Offices.
A. *Carrefour des Feuillantines-Place Clichy* (Pl. G, 19 & B, 17).	Carrefour des Feuillantines, Boul. St. Michel 65 (Rue Soufflot), Odéon (Rue de Médicis 1), then as in line *H* (see below), but in the opposite direction. — Section 10 c.
B. *Trocadéro-Gare de l'Est* (Pl. R, 8 & B, 24).	Trocadéro, St. Phil.-du-Roule, St. Augustin (Boul. Malesherbes 51), Gare St. Lazare, Trinité, R. de Châteaudun, Sq. Montholon (R. La Fayette 79), Gare de l'Est.
C (motor-omn.). *Porte de Neuilly-Hôtel de Ville* (Pl. B, 9 & R, 23).	Porte de Neuilly, Place de l'Etoile, Av. des Champs-Elysées (opp. the stat. of the Métro), Palais-Royal, R. du Louvre, Av. Victoria 5.
D. *Bout. des Filles-du-Calvaire-Les Ternes* (Pl. R, 26 & B, 9).	Boul. des Filles-du-Calvaire, Boul. de Sébastopol 77, Halles Centrales (Pointe St. Eustache), R. du Louvre, Place du Palais-Royal, Boul. de la Madeleine 27, St. Phil.-du-Roule, Boul. Haussmann 175, Pl. des Ternes, Les Ternes, beyond the railway. — Section 10 c.
E. *Madeleine-Bastille* (Pl. R, 18 & R, 25).	Madeleine, Boul. des Italiens 8, Porte and Boul. St. Denis, Pl. de la République, Boul. des Filles-du-Calvaire, Bastille.
F. *Place Wagram-Bastille* (Pl. B, 11 & R, 25).	Pl. Wagram, R. Legendre, Boul. des Batignolles 63, Gare St. Lazare, Bourse, Pl. des Victoires, Halles Centrales (Pointe St. Eustache), R. de Rambuteau 56, Bastille. — Section 10 c.
G. *Square des Batignolles-Jardin des Plantes* (Pl. B, 14 & G, 22, 25).	Sq. des Batignolles, Pl. de Clichy, Trinité, Palais Royal, R. du Louvre, Châtelet (R. St. Denis 4), Boul. St. Germain 14, Jardin des Plantes (R. Linné). — Section 10 c.
H. *Clichy Odéon* (Pl. B, 14 & R, 19).	Av. de Clichy 143, Pl. de Clichy 4, R. de Châteaudun 15, Boul. des Italiens 8, Pl. du Théâtre-Français, Quai des Tuileries (Pont du Carrousel), St. Germain-des-Prés, St. Sulpice, Odéon (R. de Médicis 1). — Section 10 c.

Lines	Offices.
I (motor-omn.). *Place Pigalle-Halle aux Vins* (Pl. B, 20 & R, 22).	Pl. Pigalle, R. de Châteaudun, Boul. des Italiens 8, Bourse, Pl. des Victoires, R. du Louvre, Pl. St. Michel, Pl. Maubert, Halle aux Vins.
J (motor-omn.). *Montmartre-Place St. Michel* (Pl. B, 19 & R, 19).	R. Championnet 105, Mairie du XVIIIe arr., Boul. de Rochechouart, Sq. Montholon (R. La Fayette 79), Halles Centrales (Pointe St. Eustache), Châtelet (R. St. Denis 4), Pl. St. Michel.
K. *Boul. St. Marcel-Notre-Dame-de-Lorette* (Pl. G, 22 & B, 22).	Boul. de Port-Royal 2, Jardin des Plantes (R. Linné), Boul. St. Germain 14, Châtelet (R. St. Denis 4), Halles Centrales (Pointe St. Eustache), R. de Châteaudun 15. — Section 10 c.
L. *La Villette-St. Sulpice* (Pl. B, 28 & R, 19).	R. de Flandre (Abattoirs), R. de Crimée, Boul. de la Villette, Gare de l'Est (R. de Strasbourg 1), Porte St. Martin, Rue de Rambuteau 56, Pl. St. Michel 2, St. Germain-des-Prés, St. Sulpice.
M. *Buttes-Chaumont-Palais Royal* (Pl. B, 30 & R, 21).	R. Manin, R. de Meaux, Boul. de la Villette, Gare de l'Est (R. de Strasbourg 1), Porte St. Denis, Bourse, Palais-Royal.
N. *Belleville-Louvre* (Pl. B, 33 & R, 20).	R. de Belleville 25, Boul. de Belleville, Pl. de la République 15, Boul. St. Denis 9, Pl. des Victoires, R. du Louvre 14.
Nbis. *Lac St. Fargeau-Louvre* (Pl. B, 36 & R, 20).	Lac St. Fargeau, near the Porte de Romainville, R. de Belleville 25, then as in line *N*.
O. *Ménilmontant-Gare Montparnasse* (Pl. R, 33 & G, 16).	Pl. Gambetta, Boul. de Ménilmontant 150, Boul. Voltaire 38, Boul. des Filles-du-Calvaire, Châtelet (Boul. de Sébastopol 3), St. Germain-des-Prés, Gare Montparnasse. — Section 10 c.
P. *Charonne-Place d'Italie* (Pl. R, 35 & G, 23).	R. de Bagnolet 149, R. des Pyrénées, Père Lachaise (Boul. de Ménilmontant 17), Boul. Voltaire 130, Bastille, Gare du Quai-d'Austerlitz (Pl. Valhubert), Pl. d'Italie 3. — Section 10 c.
Q. *Plaisance-Hôtel de Ville* (Pl. G, 14 & R, 23).	R. de Vanves 198 (Plaisance), Av. du Maine 95, Gare Montparnasse, St. Sulpice, Sq. de Cluny (Boul. St. Michel 21), Pl. St. Michel 2, Châtelet, Hôtel de Ville (Av. Victoria 5). — Section 10 c.
S. *Gare du Nord-Gare du Quai-d'Orsay-Gare des Invalides* (Pl. B, 24, R, 17, & R, 14).	Gare du Nord, Sq. Montholon (R. La Fayette 79), Bourse, Pl. du Théâtre-Français, Quai des Tuileries, Boul. St. Germain 225, Pont de la Concorde.
T. *Place Jeanne-d'Arc-Square Montholon* (Pl. G, 26 & B, 21).	Pl. Jeanne-d'Arc, Gare du Quai-d'Austerlitz (Pl. Valhubert), Boul. St. Germain 14, Quai de l'Hôtel-de-Ville, R. du Bourg-Tibourg, R. de Rambuteau 56, Boul. St. Denis 9, Sq. Montholon (R. La Fayette 79).
U. *Montsouris-Pl. de la République* (Pl. G, 21 & R, 27).	Station de Gentilly (Ceinture), Boul. de Port-Royal 2, Boul. St. Germain 14, Pl. de la République 15. — Section 10 c.
V. *Rue de Sèvres* (Sq. des Ménages)-*Gare du Nord* (Pl. R, 16 & B, 24).	R. de Sèvres 65, R. des Sts. Pères 78, St. Germain-des-Prés, R. du Louvre, Pl. des Victoires, Bourse, Gare du Nord.

Lines	Offices.
X. *Vaugirard-Gare St. Lazare* (Pl. G, 10 & B, 18).	R. Blomet 118, Boul. du Montparnasse 2, R. de Sèvres 65, Boul. St. Germain 207, Madeleine, St. Lazare. — Section 10 c.
Y. *Porte St. Martin - Grenelle* (Pl. R, 24 & R, 7).	Porte St. Martin, Pl. du Palais-Royal, Quai des Tuileries (Pont du Carrousel), Boul. St. Germain 225, Ecole Militaire, Boul. de Grenelle. — Section 10 c.
Z. *Bastille-Grenelle* (Pl. R, 25 & G, 7).	Bastille, Boul. St. Germain 14, Sq. Monge, Odéon, Gare Montparnasse, R. de Vaugirard 162, Pl. Cambronne, Pl. Violet. — Section 10 c.
AB. *Passy-La Bourse* (Pl. R, 5 & R, 21).	Pl. de Passy, Av. Henri-Martin, Pl. de l'Etoile, Boul. Haussmann 175, St. Philippe-du-Roule, Boul. de la Madeleine 27, Bourse. — Section 10 c.
AC. *Gare du Nord-Place de l'Alma* (Pl. B, 24 & R, 12).	Gare du Nord (Boul. de Denain), Sq. Montholon (R. La Fayette 79), Boul. des Italiens 8, Boul. de la Madeleine, Pl. de la Concorde, Pl. de l'Alma.
AD. *Champ-de-Mars-Quai de Valmy* (Pl. R, 11 & R, 27).	Av. Rapp, Ecole Militaire, R. des Sts. Pères 78, St. Germain-des-Prés, Châtelet (Boul. de Sébastopol 3), Pl. de la République, Quai de Valmy.
AE. *Montrouge-Gare de Passy* (Pl. G, 17 & R, 5).	Montrouge (Eglise), R. de Vouillé, Pl. Violet, Pont de Grenelle, Gare de Passy (La Muette).
AF. *Panthéon-Courcelles* (Pl. R, 19 & B, 11).	Panthéon, R. Soufflot (Boul. St. Michel 65), Odéon, St. Sulpice, R. des Sts. Pères 78, Boul. St. Germain 207 & 225, Chambre des Députés, Pl. de la Concorde, Madeleine, St. Augustin (Boul. Malesherbes 51), Boul. de Courcelles 98, Pl. Péreire. — Section 10 c.
AG. *Porte de Versailles-Louvre* (Pl. G, 8 & R, 20).	R. de Vaugirard 162, R. de Sèvres 65, R. des Sts. Pères 78, St. Germain-des-Prés, Quai des Tuileries (Pont du Carrousel), Pl. du Palais-Royal, Louvre.
AH. *Grenelle (Javel) - Gare St. Lazare* (Pl G, 7 & B, 18).	Rond-point St. Charles, Pl. Violet, Boul. de Grenelle, Ecole Militaire, Pont & Pl. de la Concorde, Madeleine, Gare St. Lazare. — Section 10 c.
AHbis. *Ecole Militaire - Gare St. Lazare* (Pl. R, 10 & B, 18).	As the preceding line.
AI. *Gare St. Lazare-Place St. Michel* (Pl. B, 18 & R, 19).	Gare St. Lazare, Pl. du Palais-Royal, R. du Louvre, Châtelet (R. St. Denis 4). Pl. St. Michel.
AJ. *Parc Monceau-La Villette* (Pl. B, 15 & B, 29).	Boul. Malesherbes 121, Pl. Lévis, Pl. des Batignolles, Pl. Jules-Joffrin, Boul. Barbès, R. de la Chapelle 55, R. de Crimée.
AK. *Gare St. Lazare-Gare de Lyon* (Pl. B, 18 & G, 25, 28).	Gare St. Lazare (Pl. de Rome), Boul. des Italiens 8, Boul. St. Denis 9, Pl. de la République, Boul. Voltaire 38, Bastille, Gare de Lyon.
AL. *Gare des Batignolles-Gare Montparnasse* (Pl. B, 14 & G, 16).	Gare des Batignolles, Gare St. Lazare, Madeleine, Pl. & Pont. de la Concorde, Boul. St. Germain 225 and 207, R. de Sèvres 65, Gare Montparnasse.
AM (motor-omn.). *Montmartre-St. Germain-des-Prés* (Pl. B, 19 & R, 19).	R. Ordener 72, Pl. de Clichy 4, Gare St. Lazare, Opéra (by the stat. of the Métro), Pl. du Théâtre-Français, Quai des Tuileries (Pont du Carrousel), St. Germain-des-Prés.

Lines	Offices.
AN. *Abattoirs de Vaugirard-Les Halles* (Pl. G, 11 & R, 20).	R. des Morillons, R. de Vouillé, Boul. du Montparnasse 2, R. de Sèvres 65, R. des Sts. Pères 78, St. Germain-des-Prés, Quai des Tuileries (Pont du Carrousel), Pl. du Palais-Royal, R. du Louvre, Halles Centrales (Pointe St. Eustache).
AO. *Boulevard de Bercy-Boulevard de la Villette* (Pl. G, 28 & B, 27).	Boul. de Bercy, Bastille, Boul. Voltaire 130 (Pl. Voltaire), Boul. de la Villette (on the Canal and the Rue de Meaux).
AQ. *Montmartre-Porte Rapp* (Champ-de-Mars; Pl. B, 20 & R, 11).	Pl. St. Pierre, Pl. de Clichy, Gare St. Lazare, St. Augustin (Boul. Malesherbes 51), St. Philippe-du-Roule, Pl. de l'Alma, Porte Rapp. — Section 10 c.
AR. *Square Montholon-R. de la Tombe-Issoire* (Pl. B, 21 & G, 18).	Sq. Montholon (R. La Fayette 79), Halles Centrales (Pointe St. Eustache), Châtelet (R. St. Denis 4), Pl. St. Michel, Boul. St. Michel 21 (Sq. de Cluny) & 65 (R. Soufflot), Gare de Sceaux.
AS. *Vaugirard (Eglise)-Pl. de la Bourse* (Pl. G, 10 & R, 21).	R. Gerbert, R. de Vaugirard 162, Boul. du Montparnasse 2, R. de Sèvres 65, R. des Sts. Pères 78, St. Germain-des-Prés, R. du Louvre 14, Pl. des Victoires, Bourse. — Section 10 c.
AZ. *Porte d'Ivry-Bastille* (Pl. G, 27 & R, 25).	Supplementary service: Gare du Quai-d'Austerlitz (Pl. Valhubert), Pl. de la Bastille. — 15 c. inside or outside; with correspondance 30 c.

Tramways.

Fares, where not otherwise indicated: outside 15 c., other places and correspondances 30 c. Comp. p. 28 of the Handbook.

Tramways belonging to the Compagnie des Omnibus.

TC. *Louvre-Vincennes* (Pl. R, 20 & G, 34). — See p. 253.	R. du Louvre (St. Germain-l'Auxerrois), Châtelet, R. du Bourg-Tibourg (Hôtel de Ville), Bastille, Pl. de la Nation, Vincennes. — 40 & 20 c.
TD. *Etoile-La Villette* (Pl. B, 12 & B, 26). — Comp. line *TP*.	Pl. de l'Etoile, Pl. des Ternes, Boul. de Courcelles 98, Boul. des Batignolles 63, Pl. de Clichy 4, Pl. Pigalle, Boul. de Rochechouart, Boul. de Magenta, Boul. de la Chapelle, Boul. de la Villette 153. — 20 & 15 c.
TE. *Place de la Nation-La Villette* (Pl. R, 31 & B, 26).	Pl. de la Nation, Père-Lachaise, Boul. de Ménilmontant, Boul. de Belleville, R. de Meaux, Boul. de la Villette (near the canal and No. 153). — 20 & 15 c.
TF. *Cours de Vincennes-Louvre* (Pl. R, 34 & R, 20) or to the corner of *Rues Montmartre & Etienne-Marcel* before 10 a.m.	Cours de Vincennes, Pl. de la Nation, Boul. Voltaire 130 (Pl. Voltaire) & 38, Pl. de la République, Boul. de Sébastopol 77, Halles Centrales (Pointe St. Eustache), Louvre (St. Germain-l'Auxerrois).
TG. *Montrouge-Gare de l'Est* (Pl. G, 18 & B, 24).	Av. d'Orléans 123, R. d'Alésia, Pl. Denfert-Rochereau, Observatoire, Boul. St. Michel 65 (R. Soufflot) & 21 (Sq. de Cluny), Pl. St. Michel 2, Châtelet, Boul. de Sébastopol 77 & 114, Gare de l'Est (Boul. de Strasbourg).

Lines	Offices.
TG^{bis}. *Rue de Médicis-Arpajon* (see p. 413; Pl. R, 19 & G, 18).	Rue de Médicis 13 (Jardin du Luxembourg), Boul. St. Michel 65 (R. Soufflot), Observatoire, Pl. Denfert-Rochereau, Montrouge (Eglise), etc
TH. *La Chapelle-Square Monge* (Pl. B, 22 & R, 22).	R. de la Chapelle 184 & 75bis, Boul. de la Chapelle, R. La Fayette 158, Gare de l'Est (Boul. de Strasbourg), Boul. de Sébastopol 114 & 77, Châtelet, Pl. St. Michel, Sq. de Cluny (Boul. St. Michel 21), Sq. Monge.
TI. *Cimetière St. Ouen-Porte de Clignancourt-Bastille* (Pl. B, 19 & R, 25).	Cimetière de St. Ouen, Porte de Clignancourt, Boul. Barbès, Boul. de la Chapelle, R. La Fayette 140, Gare de l'Est (Boul. de Strasbourg), Pl. de la République, Boul. Voltaire 38, Bastille (Boul. Richard-Lenoir). — 40 & 20 c.
TJ. *Passy-Hôtel de Ville* (Pl. R, 5 & R, 23).	Chaussée de la Muette (Gare de Passy), Places de Passy, du Trocadéro, de l'Alma, de la Concorde, Quai des Tuileries (Pont du Carrousel), Quai du Louvre, Châtelet, Hôtel de Ville (Av. Victoria 5).
TK. *Louvre-Charenton-Créteil* (Pl. R, 20 & G, 36). — See p. 254.	Louvre (St. Germain-l'Auxerrois), Châtelet, Quai de l'Hôtel-de-Ville, Bastille, Pl. Mazas, Pont de Bercy, Pont National, etc. — 50 (Sun. 65) & 35 c.
TL. *Bastille-Avenue Rapp* (Champ-de-Mars; Pl. R, 25 & R, 11).	Bastille, Boul. St. Germain 14, Pl. Mauhert, Sq. de Cluny (Boul. St. Michel 21), St. Germain-des-Prés, Boul. St. Germain 207 (R. du Bac) & 225 (R. de Bellechasse), Pont de la Concorde, Av. Rapp.
TM. *Gare de Lyon-Place de l'Alma-Av. Henri-Martin* (Ceinture; Pl. G, 25, R, 12, & R, 6).	Gare de Lyon, R. de Lyon 39 (Av. Ledru-Rollin), Pl. Mazas, Gare du Qnai-d'Austerlitz (Pl. Valhubert), then as line *TL*, and R. de Solférino 2 (Quai d'Orsay), Pl. de la Concorde, Pl. de l'Alma, Pl. du Trocadéro, Av. Henri-Martin (R. de la Pompe & Ceinture).
TN. *La Muette-Rue Taitbout* (Pl. R, 5 & B, 21), viâ the Av. Victor-Hugo.	Chaussée de la Muette (Gare de Passy), Av. Henri-Martin (Ceinture), Pl. de l'Etoile, Boul. Haussmann 175 (R. du Fauh.-St-Honoré), St. Augustin (Boul. Malesherbes 51), Gare St. Lazare (R. de Rome), Opéra, R. Taithout.
TO. *Boulogne-Auteuil-Madeleine* (Pl. R, 1 & R, 18).	From the Rond-Point de Boulogne to the Porte d'Auteuil as line *TAE*. — Auteuil-Boulogne, 15 & 10 c.; Auteuil-Madeleine, 30 & 15 c.
TP. *Trocadéro-La Villette* (Pl. R, 8 & B, 26).	Trocadéro, Pl. de l'Etoile, thence as *TD*. — 20 & 15 c.
TQ. *Porte d'Ivry-Les Halles* (Pl. G, 27 & R, 20).	Porte d'Ivry, Pl. d'Italie, Av. des Gobelins, R. Gay-Lussac, Boul. St. Michel 65 (R. Soufflot) & 21 (Sq. de Cluny), Pl. St. Michel, Châtelet (R. St. Denis 4), Halles Centrales (Pointe St. Eustache).
TR. *Boulogne-Les Moulineaux.*	Boulogne (égl.), Les Moulineaux (p. 341). — 10 c.
TU. *Pl. de la Nation-Gare de Sceaux* (Paris-Denfert; Pl. R, 31 & G, 20).	Pl. de la Nation, R. de Charenton, Pont de Bercy, Pl. d'Italie, Gare de Sceaux (Boul. St. Jacques).
TV. *Pantin-Opéra* (Pl. B, 34 & R, 18).	Pantin, Boul. de la Villette, R. La Fayette 158, 140, & 79 (Sq. Montholon), Opéra. — 40 & 20 c. (45 & 25 on Sun. and holidays).

Lines	Offices.
TX. *Montreuil-Châtelet* (Pl. R, 34 & R, 20, 23).	Montreuil, R. d'Avron 96, Pl. de la Nation, Boul. Diderot, Bastille, R. du Bourg-Tibourg, Hôtel de Ville (Av. Victoria 5), Châtelet. — 40 & 20 c.
TY. *Charenton-Place de la République* (Pl. G, 36 & R, 27). — See p. 254.	Pl. des Ecoles in Charenton, R. de Charenton, Boul. Diderot, Bastille, Boul. des Filles-du-Calvaire, Pl. de la République. — 40 & 20 c.
TAB. *Louvre-St. Cloud* or *Sèvres* and *Versailles* (Pl. R, 20 & G, 1). — See pp. 339, 349.	Louvre, Quai des Tuileries (Pont du Carrousel), Pl. de la Concorde, Pont de l'Alma, Pont de Grenelle, Point-du-Jour, etc. — 50 & 35 c. — 50 & 35 c. — 1 fr. & 85 c.
TAC. *Auteuil-St. Sulpice* (Pl. R, 1 & R, 19).	Auteuil (Pl. de l'Embarcadère 1bis), Pont & Boul. de Grenelle, Pl. Cambronne, Boul. du Montparnasse, R. de Sèvres 65, R. des Sts. Pères 78, St. Sulpice.
TAD. *Cours de Vincennes-St. Augustin* (Pl. R, 34 & B, 15).	Cours de Vincennes, R. des Pyrénées 40 (R. d'Avron), R. de Bagnolet, Pl. Gambetta, R. de Belleville, R. Bolivar 101, Rond-Point de la Villette, R. La Fayette 158, 140, & 79 (Sq. Montholon), R. de Châteaudun, Trinité, Gare St. Lazare, St. Augustin.
TAE. *Auteuil-Madeleine* (Pl. R, 1 & R, 18).	Porte d'Auteuil, Pl. de Passy, Trocadéro, Pl. de l'Etoile, Boul. Haussmann 175 (R. du Faub.-St-Honoré), St. Augustin, Gare St. Lazare (R. de Rome), Madeleine.
TAF. *Montrouge-St. Augustin* (Pl. G, 18 & B, 15).	Av. d'Orléans, R. d'Alésia, Av. du Maine 95, Pl. du Maine (R. de l'Arrivée 24), Boul. du Montparnasse 2, Ecole Militaire (Av. Duquesne), St. Philippe-du-Roule, St. Augustin.
TAG. *La Muette-Rue Taitbout* (Pl. R. 5 & B, 21), viâ the Av. Kléber.	Chaussée de la Muette (Gare de Passy), Av. Henri-Martin (Ceinture & R. de la Pompe), Pl. du Trocadéro, Pl. de l'Etoile, and then as line *TN*.
TAH. *Boul. de Vaugirard-Gare du Nord* (Pl. G, 13 & B, 24).	Pl. du Maine (R. de l'Arrivée 24), Gare Montparnasse, St. Germain-des-Prés, Pl. St. Michel, Châtelet, Boul. de Sébastopol 77 & 114, Gare de l'Est, Gare du Nord.
TAI. *Gare du Quai-d'Austerlitz-Gare du Nord* (Pl. G, 25 & B, 24).	Gare du Quai-d'Austerlitz (Pl. Valhubert), Pl. Mazas, Gare de Lyon, Pl. de la Bastille, Boul. des Filles-du-Calvaire, Pl. de la République, Gare de l'Est, Gare du Nord.

Tramways Nord *(Tramways de Paris et du Département de la Seine).*

TNA. *Etoile-Courbevoie (Suresnes;* Pl. B, 12 & B, 1).	Pl. de l'Etoile, Porte Maillot, Pont de Neuilly, Av. de la Défense. — 40 & 20 c. — From *Courbevoie* to *Suresnes* (1$^3/_4$ M.): 20 & 10 c.
TNAB. *Madeleine-Courbevoie* (Pont de Neuilly, Av. de la Défense; Pl. R, 18 & B, 2).	Madeleine, St. Augustin, Parc de Monceau, Pl. Malesherbes, Pl. Péreire, Porte de Champerret, etc. — 50 & 25 c. — 45 & 25 c. — 45 & 25 c.
TNB. *Madeleine-Courbevoie* (Pont de la Jatte; Pl. R, 18 & B, 1).	
TNB^a. *Madeleine-Neuilly* (R. du Château, viâ the Av. du Roule; Pl. R, 18 & B, 2).	

Lines	Offices.
TNAE. *Porte Maillot-St. Ouen-St. Denis* (Rond-Point de Picardie; Pl. B, 9 & B, 13).	Line outside the fortifications, viâ the Route de la Révolte, etc. — 50 & 30 c.
TNAJ. *Neuilly* (St. James)-*St. Augustin* (Pl. B, 3 & B, 15).	Pont de Puteaux, Boul. Richard-Wallace (Neuilly), R. de Longchamp, Av. de Madrid, Av. du Roule, R. du Faubourg-St-Honoré, St. Augustin. — 30 & 20 c. (no correspondances).
TNC. *Madeleine-Levallois* (Pl. R, 18 & B, 7, 4).	Offices in Paris as *TNAB* as far as Pl. Péreire, then Porte de Courcelles, etc. — 45 & 20 c.
TND. *Madeleine-Asnières-Gennevilliers* (Pl. R, 18 & B, 10, 13).	Madeleine, Boul. Haussmann, Pl. and Porte de Clichy, Clichy (Boul. National, Eglise), Asnières (Pl. Voltaire), Gennevilliers (Av. de Paris, R. Aguado). — 50 & 25, 65 & 35 c.
TND^a. *Madeleine-Asnières* (Carrefour des Bourguignons; Pl. R, 18 & B, 7, 10), viâ the Porte d'Asnières.	Madeleine, Boul. Haussmann, Boul. des Batignolles (R. de Constantinople), Pl. Malesherbes, Porte d'Asnières, Levallois-Perret (R. Victor-Hugo, Route de la Révolte), Clichy (Boul. National, Eglise), Asnières (Pl. Voltaire, Carrefour des Bourguignons). — 45 & 25 c. Supplementary service from the *Porte d'Asnières* to the *Pont d'Asnières*, viâ R. Victor-Hugo, and thence to *Colombes* (Quatre-Routes). — 15 & 10 c.
TND^b. *Madeleine-Asnières* (Carrefour des Bourguignons; Pl. R, 18 & B, 13), viâ the Porte de Clichy.	Same route as in *TND* as far as Pl. Voltaire (Asnières), and thence to the Carrefour des Bourguignons. — 50 & 25 c.
TND^c. *Madeleine-St. Ouen* (Pl. R, 18 & B, 13).	Same route as in *TND^a* as far as Levallois-Perret, and then Clichy (Boul. Victor-Hugo), St. Ouen (Mairie). — 55 & 30 c.
TNE. *Madeleine-St. Ouen-St. Denis* (Rond-point de Picardie; Pl. R, 18 & B, 16).	Madeleine, Boul. Haussmann, Pl. de Clichy, Porte de St. Ouen, etc. — 40 & 20, & 60 & 30 c. — Small tramway in St. Ouen, 5 c.
TNF. *St. Denis* (Rond-point de Picardie)-*Opéra* (Pl. B, 22 & R, 18).	St. Denis (Barrage, Porte de Paris, Pont de Soissons), Porte & Pl. de la Chapelle (R. de Jessaint), Carrefour de Châteaudun, Opéra. — 60 & 45 c.
TNG. *Place de la République-Aubervilliers* (Pl. R, 27 & B, 28).	Pl. de la République, Gare de l'Est (Boul. de Magenta), Gare du Nord, R. La Fayette 158, Rond-Point de la Villette (Rotonde de Flandre), Porte de la Villette, Aubervilliers (Quatre-Chemins & Eglise). — 50 & 25 c.
TNG^{bis}. *Opéra-Aubervilliers* (R. du Moutier)-*St Denis* (Porte de Paris; Pl. R, 18 & B, 25).	Opéra, Carrefour de Châteaudun, Gare du Nord (R. La Fayette), Porte d'Aubervilliers, Aubervilliers (R. du Moutier & Ferragus), St. Denis (Porte de Paris). — Opéra-Aubervilliers, 35 & 20 c.; Aubervilliers-St. Denis, 20 & 15 c.; no correspondances.
TNH. *Place de la République-Pantin* (Pl. R, 27 & B, 34).	Same offices as *TNG* as far as R. La Fayette 158, and then Rond-Point de la Villette (Rotonde d'Allemagne), Porte d'Allemagne. — 40 & 20 c. (45 & 25 on Sun. and holidays). Branch to *Le Pré-St-Gervais* (p. 242), 5 c. — From the Porte d'Allemagne to the Cimetière Parisien, 20 & 10 c. — From the Eglise de Pantin to the Quatre-Chemins, 10 c. — From the Cimetière Parisien to the Quatre-Chemins, 5 c.

Tramways Sud *(Compagnie Générale Parisienne de Tramways).*

Lines	Offices.
TS 1. *St. Germain-des-Prés-Fontenay-aux-Roses* (Pl. R, 19 & G, 15).	St. Germain-des-Prés, Gare Montparnasse, Pl. Denfert-Rochereau (Gare de Sceaux), Av. d'Orléans, etc., viâ *Montrouge* and *Châtillon*. — 45 & 25 c.
TS 2. *St. Germain-des-Prés-Clamart* (Pl. R, 19 & G, 9).	St. Germain-des-Prés, Gare Montparnasse (Pl. de Rennes), Porte de Versailles, etc., viâ *Issy* and *Vanves*. — 45 & 25 c.
TS 3. *Montparnasse - Etoile* (Pl. G, 16 & B, 12).	Gare Montparnasse, Ecole Militaire (Av. Duquesne), Pl. de l'Alma, Pl. de l'Etoile.
TS 4. *Montparnasse - Bastille* (Pl. G, 16 & R, 25).	Gare Montparnasse, Av. de l'Observatoire, Carrefour des Gobelins, Pl. Valhubert (Gare du Quai-d'Austerlitz), Bastille.
TS 5. *St. Philippe-du-Roule-Vanves* (Pl. B, 15 & G, 9).	St. Phil.-du-Roule, Ecole Militaire (Av. de la Motte-Picquet), Boul. de Grenelle, R. Cambronne, R. Lecourbe, Porte de Versailles, etc. — 25 & 15 c.
TS 6. *Châtelet-Vitry-Choisy-le-Roi* (Pl. R, 23 & G, 27).	Pl. du Châtelet, Pl. Maubert, Boul. St. Marcel (Gobelins), Pl. d'Italie, Porte de Choisy, etc. — 35 & 20 c., 50 & 30 c. — See p. 414.
TS 7. *Les Halles-Petit-Ivry* (Pl. R, 20 & G, 30).	Halles Centrales (Bourse de Commerce, R. Coquillière), Châtelet, and thence as *TS 6* as far as the Pl. d'Italie and Porte d'Ivry, etc. — 25 & 15 c.
TS 7bis. *Clos-Montholon-Malakoff-Les Halles* (Pl. G, 12 & R, 20).	Clos-Montholon, Cimetière de Malakoff, Porte Didot, Av. du Maine, Gare Montparnasse, Boul. St. Germain, St. André, Pl. St. Michel, Châtelet, R. des Halles, R. de Rambuteau, R. Coquillière. — No correspondances. From Malakoff to Les Halles, 25 & 15 c.
TS 8. *Châtelet-Bicêtre-Villejuif* (Pl. R, 23 & G, 24).	Same offices as line *TS 6* as far as the Pl. d'Italie, and then by the Porte d'Italie, etc. — 25 & 15 c. — 35 & 20 c.
TS 8bis. *Châtelet-Ivry* (Pl. R, 23 & G, 30).	Same offices as line *TS 6* as far as the Pl. d'Italie, and then Boul. de la Gare, Pl. Jeanne-d'Arc, Porte de Vitry, Ivry. — 30 & 20 c.
TS 9. *Gare du Quai-d'Austerlitz-Place de la Nation* (Pl. G, 25 & R, 31).	Gare du Quai d'Austerlitz (Pl. Valhubert), Pl. Daumesnil, Pl. de la Nation.
TS 10. *Bastille-Charenton* (Pl. R, 25 & G, 35).	Pl. de la Bastille, Pl. Daumesnil, Porte de Picpus, St. Mandé, Charenton (Rue de St. Mandé). — 30 & 20 c.
TS 11. *Place Péreire-Champ de Mars* (Pl. B, 11 & R, 10).	Places Péreire, de l'Etoile, de l'Alma, Ecole Militaire (Av. Bosquet).

Suburban Tramways.

These lines (*'Tramways de Pénétration'*) do not 'correspond with the lines already mentioned. They are propelled by different systems of electric or mechanical motive power.

Tramways Est (*Compagnie des Tramways de l'Est Parisien*).

Names	Routes.
Opéra (Pl. R, 18; *II*)-*Pantin* (Pl. B, 34; p. 242)-*Le Raincy* (p. 417).	Rue du Quatre-Septembre, R. Réaumur, R. du Temple, Pl. & Av. de la République, R. des Trois-Bornes, Av. Parmentier, R. de Meaux, R. Secrétan, R. Manin, Porte Chaumont (Pl. B, 32), Le Pré-St-Gervais (p. 242), Pantin (p. 242), Noisy-le-Sec (p. 387), Bondy, Le Raincy (Pl. Thiers). — Within Paris, 20 & 15 . — Branch from *Pantin* to *Bobigny*.
Opéra (Pl. R, 18; *II*)-*Noisy-le-Sec* (p. 387)-*Bondy* (Gare de Gargan).	As the preceding line to the Av. de la République; then, Père-Lachaise, Pl. & Av. Gambetta, Porte de Romainville (Pl. B, 36), Les Lilas (p. 242), Romainville (p. 242), Noisy-le-Sec (Gare), Bondy (Gare de Gargan). — Within Paris, 20 & 15 c.; outside Paris, 25 & 15 c.
Opéra (Pl. R, 18; *II*)-*Montreuil* (p. 258)-*Fontenay* (p. 416).	As the preceding line as far as Pl. Gambetta; then, R. Belgrand, Porte de Bagnolet (Pl. R, 36), Bagnolet (p. 251; Mairie), Montreuil, Fontenay-sous-Bois (Gare). — Within Paris, 20 & 15 c.
Opéra-Bagnolet (p. 251; Rue Floréal).	As the preceding line as far as Av. de la République; then, R. Oberkampf, R. de Ménilmontant, R. Sorbier, Pl. & Av. Gambetta, R. St. Fargeau, Boul. Mortier, Porte de Ménilmontant (Pl. R, 36), Bagnolet (R. Floréal). — Within Paris, 20 & 15 c.
Pont de la Concorde (Pl. R, 18; *II*)-*Bagnolet* (p. 251; Mairie)-*Romainville* (p. 242), in connection with the line from the Opéra to Bondy (see above).	Quais d'Orsay, Voltaire, etc., Pont Sully, Boul. Morland, Boul. Bourdon, Pl. de la Bastille, R. du Faub.-St-Antoine, Av. Ledru-Rollin, R. de Charonne, R. de Bagnolet, Porte de Bagnolet (Pl. R, 36), Bagnolet (Mairie), Les Lilas (p. 242), Romainville. — Within Paris, 20 & 15 c.
Pont de la Concorde (Pl. R, 18; *II*)-*Bonneuil-sur-Marne* (p. 418).	Pont de la Concorde, Quais d'Orsay, Voltaire, etc., Porte de la Gare (Pl. G, 30), Ivry (p. 415), Alfortville (p. 253), Maisons-Alfort (p. 418), Créteil (p. 417; Eglise), Bonneuil. — 70 & 40 c.; within Paris, 20 & 15 c. — Branch from Créteil to Bonneuil viâ *St. Maur* (Pl. d'Adamville).
Pont de la Concorde (Pl. R, 18; *II*)-*Vitry* (p. 415).	As the preceding line as far as Ivry, and thence to Vitry (Eglise) by the Route de Vitry & the Av. des Ecoles. — 35 & 20 c.
Charenton (p. 258; Ecoles)-*Alfortville* (p. 258; R. des Camélias).	Charenton (R. Gabrielle), Pont de Charenton, Alfortville (R. des Camélias). — 25 & 15 c.

Tramways Ouest *(Compagnie des Tramways de l'Ouest Parisien).*

Names	Routes.
Gare d'Auteuil (Pl. R, 1)-*Boulogne* (p. 346; Pl. Bernard-Palissy, comp. Pl. p. 236).	Porte d'Auteuil, Porte Molitor, R. du Parc, R. du Chalet, R. des Tilleuls, Pl. du Parchamp, Pl. Bernard-Palissy. — 15 & 10 c. — Branch towards the *Hippodrome de Longchamp* by the Boul. de Boulogne.
Gare d'Auteuil (Pl. R, 1)-*Pont de Billancourt* (p. 344; right bank).	Porte d'Anteuil, Porte Molitor, R. du Parc, R. du Chalet, R. du Pavillon, Av. Victor-Hugo, R. des Quatre-Cheminées, R. de Meudon, Pl. Nationale, R. de St. Cloud (Boul. de Strasbourg). — 15 & 10 c.
Gare d'Auteuil (Pl. R, 1)-*Pont de St. Cloud* (p. 341).	As the preceding line as far as Av. Victor-Hugo; then, R. de la Plaine, R. de Sèvres, Av. de la Reine (end of the Pont de St. Cloud). — 15 & 10 c.
Billancourt (p. 344)-*Champ-de-Mars* (Pl. R, 10).	Pl. Nationale (Boulogne), Pont de Billancourt, Route des Moulineaux (Issy), R. Ernest-Renan, Porte de Versailles (Pl. G, 8), R. de Vaugirard, R. de la Convention, R. de la Croix-Nivert, Pl. Cambronne, Av. de Suffren. — 35 & 25 c.
Châtenay (p. 410)-*Champ-de-Mars* (Pl. R, 10).	Châtenay (Route Nationale 186), Sceaux (p. 409), Fontenay-aux-Roses (p. 408), Bagneux (p. 408; Pl. Dampierre), Montrouge (p. 413; Av. de la République), Porte de Montrouge (Pl. G, 18), R. Friant, Av. de Châtillon, R. d'Alésia, R. de la Convention, R. de la Croix-Nivert, Pl. Cambronne, Av. de Suffren. — 95 & 60 c.

Tramways of the Left Bank *(Compagnie Electrique des Tramways de la Rive Gauche de Paris).*

Porte de Vincennes (Pl. R, 34)-*Porte de St. Cloud* (Pl. G, 1), through the S. quarters of Paris.	Porte de Vincennes, R. Michel-Bizot, R. de Wattignies, Pont de Tolbiac, R. de Tolbiac, R. d'Alésia, R. de Vouillé, R. de la Convention, Pont Mirabeau, etc., R. Michel-Ange, Porte de St. Cloud. — Whole journey within Paris 25 & 20 c.
Porte de Vincennes (Pl. R, 34)-*Porte d'Orléans* (Pl. G, 18), through the S. suburbs.	St. Mandé (p. 255; Porte de Vincennes), St. Maurice (p. 258), Maisons-Alfort (p. 418), Alfortville (p. 258), Ivry (p. 415), Kremlin-Bicêtre, Gentilly (p. 409), Montrouge (p. 413; R. de Bagneux), Porte d'Orléans.
Porte d'Orléans (Pl. G, 18)-*Porte de St. Cloud* (Pl. G, 1), continuation of the preceding line.	Porte d'Orléans, Montrouge (p. 413; R. de Bagneux), Malakoff (p. 408), Vanves (p. 342), Issy-les-Moulineaux (p. 342), Boul. Gambetta, etc., Pont de Billancourt, Av. des Moulineaux (Bonlogne), Porte de St. Cloud.
Porte de St. Cloud (Pl. G, 1)-*Bois de Boulogne* (Porte de Boulogne, comp. Plan p. 236).	Porte de St. Cloud, Av. des Moulineaux (Boulogne), R. Thiers, Rond-Point Victor-Hugo, R. Denfert-Rochereau, Porte de Boulogne. — 15 & 20 c.

Chemins de Fer Nogentais.

These electric tramways start from the station of the *Métropolitain Railway*, at the Porte de Vincennes; comp. Pl. R, 34 and p. 253.

Names	Routes.
Place de la République (Pl. R, 27; *III*)-*Villemomble* (p. 417).	Av. de la République (R. de Malte), Boul. de Ménilmontant, Av. Philippe-Auguste, Pl. de la Nation, Porte de Vincennes (see above), St. Mandé (p. 255), Vincennes (p. 255), Fontenay-sous-Bois (p. 416), Rosny-sous-Bois (p. 417), Station of Raincy-Villemomble. — 60 & 40 c.
Paris-Métropolitain-Ville-Evrard or *Maison-Blanche*, viâ the Boul. de Strasbourg.	Porte de Vincennes, St. Mandé (p. 255), Vincennes (p. 255), Fontenay-sous-Bois (p. 416), Nogent-sur-Marne (p. 416), Le Perreux (p. 416), Neuilly-sur-Marne (p. 417), Gournay (station of Ville-Evrard or Maison-Blanche). — 85 & 55 c.
Paris-Métro-La Maltournée, viâ the Pont-de-Mulhouse.	As above as far as Nogent-sur-Marne; then, Pont-de-Mulhouse, Le Perreux (p. 416; octroi office). — 60 & 40 c.
Paris-Métro-Noisy-le-Grand.	As above as far as the Pont de Mulhouse; then, Le Perreux (p. 416), Bry-sur-Marne (p. 416), Château-de-Bry, Noisy-le-Grand. — 85 & 55 c.
Paris-Métro-Villemomble (Gare de Gagny), viâ Montreuil.	Porte de Vincennes, St. Mandé (p. 255), Vincennes (p. 255), Montreuil (p. 258), Rosny-sous-Bois (p. 417), Villemomble (p. 417; Gare de Gagny). — 45 & 30 c.
Paris-Métro-Champigny.	Vincennes (p. 255), Nogent-sur-Marne (p. 416), Pont de Mulhouse, Le Plant-Champigny (p. 417). — 75 & 50 c.

Tramways of other Companies.

Names	Routes.
Place de l'Etoile-St. Germain-en-Laye, see p. 373.	
Porte Maillot (Pl. B, 9)-*Val-d'Or* (Suresnes; pp. 223 and 348), called the 'Chemin de Fer du Bois-de-Boulogne'.	Along the Bois de Boulogne, to the N. (Neuilly; comp. the Pl. p. 236), then to the W., near the Seine and Longchamp (race-course), and viâ Suresnes till about halfway to St. Cloud. — 45 & 30 c.
Porte Maillot (Pl. B, 9)-*Bezons-Maisons-Laffitte* (p 391).	Neuilly (Porte Maillot), R. du Château, Ile de la Jatte, Courbevoie (p. 340), Colombes (junction), La Garenne (station; p. 371), Bezons (quay; p. 371), Le Grand-Cerf, Houilles (Chemin des Blanches), Grande-Ceinture, Sartrouville (p. 391), Maisons-Laffitte (race-course), Le Parc de Maisons, Maisons-Laffitte. — Fares 80 or 55 c., to Bezons 50 or 30 c.
Porte Maillot (Pl. B, 9)-*Colombes* (p. 390)-*Argenteuil* (p. 390)-*Bezons* (p. 371).	To Colombes as in the preceding line; then, Colombes (Mairie), Argenteuil, Bezons (quay). — 85 or 55 c.
Evinay (p. 386; Lac d'Enghien)-*La Trinité* (Pl. B, 18).	Epinay (Lac d'Enghien), St. Denis (Eglise; p. 350), St. Ouen (Mairie; p. 220), Porte de Montmartre (Pl. B, 19), R. Damrémont, R. Caulaincourt, Boul. & Pl. de Clichy; then, R. d'Amsterdam and de Londres or (return-journey) R. de Clichy. — 70 & 45 c.

Names	Routes
St. Cloud (p. 346) - *Pierrefitte* (p. 397).	St. Cloud, Pont de St. Cloud, the quays, Courbevoie (p. 340), Asnières, Boul. Ornano, St. Denis, R. de la République, R. de Paris, Av. St. Denis. — 1 fr. 25 or 75 c.
Charenton (p. 258) - *St. Maur* (p. 417) - *La Varenne-St-Hilaire* (p. 417).	Pont de Charenton, Gare de St. Maur, Pont de Créteil, Eglise de la Varenne-St-Hilaire. — 40 & 30 c.

Cable-Railways.

Funiculaire de Belleville, from the Place de la République (Pl. R, 27) to the church of St. Jean Baptiste (Pl. B, 33), not in connection with any of the omnibuses or tramways. — Fare 10 c.

Funiculaire from the Place St. Pierre (station of the Métro, Place d'Anvers) to the Sacré-Cœur de Montmartre (Pl. B, 20). — Up 10 c., down 5 c.

Stations of the Chemin de Fer de Petite Ceinture.

(Comp. the annexed Plans and p. 31 of the Handbook.)

Miles	Stations (etc.); fares 40 & 20 c. or 55 & 30 c.
	Gare St. Lazare (p. 213; station of the Métro). Tunnel.
1	*Les Batignolles*, where the St. Germain, Normandy, and Versailles lines diverge.
1 3/4	**Courcelles-Ceinture** (Pl. B, 11). At this station the two ends of the line encircling the city unite.
1 4/5	**Courcelles-Levallois.** Passengers for Clichy or Belleville change here, ascending the staircase opposite the exit. — Towards Auteuil, tunnel.
2 1/2	**Neuilly**, *Porte-Maillot* (p. 223; stat. of the Métro). Two tunnels.
3 1/4	*Avenue du Bois-de-Boulogne*, at the entrance to the Bois (Porte Dauphine; Métro).
3 3/4	*Avenue Henri-Martin* (Trocadéro-Ceinture; p. 233), also near the Bois. Two short tunnels.
4	*Passy* (p. 233). To the right the *Ranelagh* (p. 233).
5	**Auteuil** (p. 234), at the S.E. end of the Bois de Boulogne, near the racecourse (p. 237). Then the **Viaduct* mentioned at p. 234. On the right are the Bois de Boulogne, St. Cloud, the heights of Sèvres and Meudon, Issy, etc. On the left the city itself with the Eiffel Tower, Champ-de-Mars, Trocadéro, etc.
5 3/4	**Point-du-Jour.** *View still more picturesque. The Seine is now crossed by an imposing **Viaduct* (p. 234).
6 1/2	*Grenelle*, where a branch diverges to the Champ-de-Mars and another to Les Moulineaux (Sèvres, St. Cloud; p. 344). Embankment. View.
7	*Vaugirard-Ceinture*. To the left, the former Jesuit college. Tunnel.
7 3/4	**Ouest-Ceinture**, where the line passes under the Rive Ganche railway; carriages changed for Versailles (see p. 348).
8 3/4	*Montrouge* (p. 338). The next tunnel (5/8 M. long) intersects the Catacombs.
9 3/4	**Parc de Montsouris** (p. 338), where passengers for the Sceaux railway (p. 408) alight. Goods station.
10 1/4	*La Maison-Blanche* (p 409). To the right is the *Hospice de Bicêtre* (p. 408). Tunnel.

Miles	Stations (etc.); fares 40 & 20 c. or 55 & 30 c.
11 1/4	*Orléans-Ceinture*, junction for the Orleans railway. The train now crosses the Seine by the Pont National. To the left the Wine Stores of Bercy.
12	*La Rapée-Bercy.* The train crosses the Lyons line and the Av. Daumesnil by a viaduct, near the Bois de Vincennes (p. 256).
12 1/2	*Rue Claude-Decaen*, the most convenient station for this Bois.
13	Bel-Air-Ceinture, where carriages are changed for Vincennes. St. Mandé, to the right, see p. 255.
13 1/2	*Avenue* or *Cours de Vincennes* (p. 253; Métro). On the left the columns of the Place de la Nation (p. 252).
14	*Rue d'Avron.*
14 1/4	*Charonne.* Long tunnel (1 6/4 min.) on the E. side of Père-Lachaise (p. 242).
15 1/4	*Ménilmontant.* A long tunnel passes under part of Belleville (2 1/2 min.) and a cutting intersects a corner of the Buttes-Chaumont (p. 240).
16 1/2	*Belleville-Villette.* We cross the *Canal de l'Ourcq* (p. 241). To the right, the cattle-market and 'abattoirs' of La Villette (p. 241).
17 1/4	*Pont-de-Flandre*, the station for the 'abattoirs'. Docks. Gas-works.
17 3/4	*Est-Ceinture.* Exclusively for passengers by the Ligne de l'Est. No exit.
18 1/4	*La Chapelle-St-Denis*, the junction for the trains coming from the Gare du Nord (1 1/4 M.), between the station of *Pont Marcadet*, in the Rue Ordener and the goods-station. Junction for the St. Denis and other lines. To the left, Montmartre (p. 213).
19	*Boulevard Ornano*, near the cemetery of St. Ouen.
19 3/4	*Avenue de St. Ouen.* St. Ouen village (p. 220).
20 1/4	*Avenue de Clichy.* Open view. The train passes under the Ouest line.
21 1/4	*Courcelles-Ceinture* (see Appx., p. 45). Passengers returning to *St. Lazare* (23 M.) alight here, and enter the St. Lazare train at the adjacent *Courcelles-Lavallois* station.

Cab Tariff.

(Comp. also pp. 27, 28 of the Handbook.)

It is the duty of every driver to offer his *number* to the person who engages him. Any passenger having cause for complaint against the driver must produce the number-slip.

The driver of a disengaged cab, whether plying for hire in the street or waiting his turn on a rank (irrespective of his position in such rank), is bound to drive to whichever point the person engaging him may direct.

Cabmen are not *obliged* to accept more than the legal number of passengers (2 in the case of ordinary cabs with a *strapontin*). They may decline to carry animals.

Gratuities may not be demanded by the drivers, but it is usual to give 20 or 25 c. per drive, or per hour, in addition to the fare.

The colours of the *lamps* indicate the respective depôts to which the cabs belong, and it is important to bear these in mind at night (see p. 27). Cabs belonging to the Arc de Triomphe quarter have white lamps; Popincourt-Belleville (N.E.), blue; Poissonnière-Montmartre (central), yellow; Passy-Batignolles (W.) red; Invalides-Observatoire, and the left bank of the Seine, green.

Articles left in cabs should be given up by the cabmen at the Préfecture de Police, where application should be made for them (see p. 265).

Luggage, one trunk 25 c., two 50 c., three or more 75 c. Drivers are bound to assist in loading and unloading luggage. Those whose cabs have no *galerie* may refuse to take anything beyond hand-baggage.

The *Night Tariff* is due within Paris from 12.30 to 6 a.m. in summer (April 1st to Sept. 30th) from 12.30 to 7 a.m. in winter (Oct. 1st to March 31st). Outside Paris the night tariff is due from 12 to 6 in summer and from 10 to 7 in winter.

1. Taximeter Cabs.

For 1200 mètres distance or 9 min. drive, 75 c.; for each 400 mètres or 3 min. additional, 10 c. At night, within the city, 50 c. extra per drive or per hr.

If the taximeter passes through one of the city gates (whether going out or coming in), an extra 50 c. is paid. 'Indemnité de retour' for a cab discharged outside the gates, 1 fr.

2. Voitures de Place.

Within the City.	By Day.		At Night.	
	Per Drive	*Per Hour*	*Per Drive*	*Per Hour*
	fr. c.	fr. c.	fr. c.	fr. c.
Cab for 2 pers. .	1 50	2 —	2 25	2 50
Cab for 4 pers. .	2 —	2 50	2 50	2 75
Landau for 4 pers.	2 50	3 —	3 —	3 50

Beyond the Fortifications.	From 6 a.m. till 12 at night in summer, or from 7 a.m. till 10 p.m. in winter.		
	When the hirer returns to the town in the same cab:	When the hirer does not return, he must make additional payment of:	When the cab is hired outside the town:
	Per Hour	*Return Money*	*Per Hour*
	fr. c.	fr. c.	fr. c.
Cab for 2 pers. .	2 50	1 —	2 —
Cab for 4 pers. .	2 75	1 —	2 75
Landau for 4 pers.	3 or 3½ fr.	2 —	3 or 3½ fr.

By the hour. The minimum charge is for one hour, after which the payment is calculated by fractions of five min. each. — If kept waiting more than ¼ hr. the cabman should be paid by the hour.

3. Motor Cabs (*Voitures de Place Automobiles*).

Cab for 2 pers.: 1 fr. 25 c. for the first kil.; 50 c. each addit. kil.
Cab for 4 - : 1 fr. 50 c. - - - - - ; 60 c. - - -
Landau for 4-6 - : 2 fr. - - - - - ; 80 c. - - -

By night, 1 fr. extra in each case, within the fortifications. Each time a city-gate is passed through (in either direction), 1 fr. 'Indemnité de retour' for cabs discharged outside the fortifications, 50 c. per kil.

4. Compagnie Française des Automobiles de Place.

Tariff 1	Tariff 2	Tariff 3	Fare
1-2 pers. within the city	Outside the city or more than 2 pers. within	By night (see Appx., p. 46)	
To 900 mètres	750 mètres	600 mètres	75 c.
Addit. 300 -	250 -	200 -	10 c.

Each time a city-gate is passed through (in either direction), 50 c. 'Indemnité de retour' for vehicles discharged in the Bois, 1 fr., discharged outside the fortifications 50 c. per kil.

River Steamboats.

Comp. p. 30 of the Handbook and our Plans of Paris, in which the various stopping-places are indicated by ● and ⊙ for the steamboats plying between Charenton and Auteuil and the Pont d'Austerlitz and Auteuil, and by ○ for those between the Pont-Royal and Suresnes.

Charenton-Auteuil. (10 c.; Sun. and holidays, 20 c.)	Bank	Pont d'Aust.-Aut. (10 c.; Sun. and holidays, 20 c.)	Bank	Pont-Roy.-Suresnes. (20 c.; Sun. and holidays, 40 c.)	Bank
CHARENTON (p. 258)	r.				
Alfortville (p. 258)	l.				
Les Carrières	r.				
Quai d'Ivry	l.				
Magasins Généraux	r.				
Pont National	r.				
Pont de Tolbiac	l.				
Pont de Bercy	r.				
PONT D'AUSTERLITZ (p. 327)	r.	PONT D'AUSTERLITZ			
Jardin des Plantes, in ascending (p. 327)	l.	Jardin des Plantes (p. 327), 2nd pier	l.		
Pont de la Tournelle	l.	*Pont Sully* (p. 182)	île		
Boul. St. Germain		Boulev. Henri IV			
		Pont St. Louis	île		
		Ile St. Louis (p. 268)			
		Pont d'Arcole	r.		
HÔTEL DE VILLE (Place; p. 175)	r.	Hôtel de Ville (p. 175)			
Châtelet (Place; p. 174)	r.	*Pont-Neuf* (p. 258)	l.		
		Pal. de Just. (p. 261)	l.		
QUAI DU LOUVRE	r.	*Pont du Carrousel* or *des Sts. Pères* (p. 298)			
Louvre (p. 92).					
PONT-ROYAL (p. 298)	r.	PONT-ROYAL (p. 298)	l.	PONT-ROYAL (p. 298)	r.
Rue du Bac (p. 300)		Tuileries (p. 67)		Tuileries (p. 67)	
PONT DE LA CONCORDE (p. 67)	r.	PONT DE LA CONCORDE	l.	PONT DE LA CONCORDE	r.
Pont Alexandre III (p. 224)		Place de la Conc. (p. 65), Champs Elysées (p. 71)		Place de la Conc. (p. 65), Champs Elysées (p. 71)	
PONT DES INVALIDES (p. 225)	r.	Pont des Invalides (p. 225)			
Pont de l'Alma (p. 225)	r.	*Pont de l'Alma* (p. 225)	l.	*Pont de l'Alma* (p. 225)	r.
PONT D'IÉNA (p. 233)	r.				
Champ-de-Mars (p. 312)		*Quai de Passy* (p. 233)	l.	*Quai de Passy* (p. 233)	r.
				QUAI D'AUTEUIL (p. 234)	r.
Trocadéro (p. 230)	r.				
Passy-Grenelle	île			*Les Peupliers* (p. 344)	r.
Pont de Grenelle	île	*Pont de Grenelle*	l.	*Billancourt* (p. 344)	r.
Allée des Cygnes (p. 234)		Allée des Cygnes (p. 234)		*Bas-Meudon* (p. 343)	l.
				Bellevue Funiculaire (p. 344)	l.
La Galiote (Auteuil, p. 234)	r.	*Pont Mirabeau* (p. 235), Javel	l.		
				SÈVRES (p. 344)	l.
Quai d'Auteuil	r.	AUTEUIL (*Point-du-Jour*; p. 234)	r.	*Boulogne* (p. 346)	r.
POINT-DU-JOUR (p. 234)	r.			ST. CLOUD (p. 346)	l.
				Les Coteaux	l.
				Longchamp (on race days; p. 237)	r.
				SURESNES (p. 347)	l.

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COURBEVOIE
CLICHY
LEVALLOIS-PERRET
NEUILLY
LES BATIGNOLLES
MONTMARTRE
LA CHAPELLE
LA VILLETTE
PANTIN
LE PRE ST GERVAIS
BELLEVILLE
LES LILAS
CHARONNE
PASSY
AUTEUIL
GRENELLE
VAUGIRARD
ISSY
VANVES
MALAKOFF
MONTROUGE
GENTILLY
IVRY
CHARENTON
ST MANDÉ
BOIS DE BOULOGNE
BOIS DE VINCENNES
Champ de Courses
Champ de 5 Manœuvres
Ile St Germain
Ile de la Gde Jatte
GARE DU NORD
GARE DE L'EST
GARE ST LAZARE
GARE DE LYON
GARE DE VINCENNES
GARE MONTPARNASSE
GARE DU QUAI D'ORSAY
GARE DES INVALIDES
GARE DU CHAMP DE MARS
GARE D'AUTEUIL BOULOGNE
Pl. de l'Etoile
Pl. de la Concorde
Pl. de la République
Pl. de la Bastille
Pl. d. l. Nation
Pl. d'Italie
Cimetière Montmartre
Cimetière du Père Lachaise
Cimetière du Montparnasse
Buttes Chaumont
Jardin des Plantes
Jardin d'Acclimatation
Champ de Mars
Trocadéro
Palais Royal
Louvre
Hôtel de Ville
Ile St Louis
Opéra
Panthéon
Observatoire
Hospice de la Salpêtrière
Métropolitain
Chemin de Fer de Ceinture
Bande brune
Bande rouge
Bande grise
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Lignes de Tramways
1:32000
Mètres
Metropolitain:
Lignes exploitées
Lignes en construction

CARTE ROUTIÈRE
de la
FRANCE.
Echelle 1: 7000.000
0 50 100 150 200
Kilometres
Départements:
1 Nord
2 Pas-de-Calais
3 Somme
4 Seine-inférr.
5 Oise
6 Aisne
7 Ardennes
8 Marne
9 Seine-et-Marne
10 Seine-et-Oise
11 Seine
12 Eure
LA MANCHE
OCÉAN ATLANTIQUE
ESPAGNE
Meridien 0 de Paris
Gravé et imprimé par

13 Calvados
14 Manche
15 Orne
16 Eure-et-Loir
17 Loiret
18 Yonne
19 Aube
20 Meuse
21 Meurthe et Moselle
22 Vosges
23 Haute-Marne
24 Haute-Saône
25 Côte-d'Or
26 Nièvre
27 Cher
28 Loir-et-Cher
29 Sarthe
30 Mayenne
31 Ille-et-Vilaine
32 Côtes-du-Nord
33 Finistère
34 Morbihan
35 Loire-infér.
36 Maine-et-Loire
37 Indre-et-Loire
38 Indre
39 Allier
40 Saône-et-Loire
41 Jura
42 Doubs
43 Haute-Savoie
44 Savoie
45 Ain
46 Rhône
47 Loire
48 Haute-Loire
49 Puy-de-Dôme
50 Creuse
51 Haute-Vienne
52 Deux-Sèvres
53 Vienne
54 Vendée
55 Charente-infér.
56 Charente
57 Dordogne
58 Corrèze
59 Cantal
60 Lozère
61 Ardèche
62 Isère
63 Drôme
64 Hautes-Alpes
65 Basses-Alpes
66 Alpes-marit.
67 Var
68 Bouches-du-Rhône
69 Vaucluse
70 Gard
71 Hérault
72 Tarn
73 Aveyron
74 Lot
75 Tarn-et-Garonne
76 Lot-et-Garonne
77 Gironde
78 Landes
79 Basses-Pyrénées
80 Gers
81 Hautes-Pyrénées
82 Haute-Garonne
83 Ariège
84 Aude
85 Pyrénées-orient.
86 Corse
Cologne
Mayence
Mannheim
Reims
Metz
Nancy
Strasbourg
Mulhouse
Bâle
Dijon
Besançon
Genève
Lyon
St. Etienne
Valence
Grenoble
Turin
Gênes
Florence
Livourne
Nice
Marseille
Toulon
Montpellier
Nîmes
Aix
Corse
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